

SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Pedro J. Lemos EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc

Worcester · Massachusetts
Publishers

The School Arts Magazine is
indexed in the Readers' Guide
to Periodical Literature and the
Education Index

ADVISORY EDITORS

LICE STOWELL BISHOP
Supervisor of Art, New London,
Connecticut

LISE REID BOYLSTON
Assistant Supervisor of Fine
and Industrial Arts, Atlanta,
Georgia

LEN LUKENS
Chairman of the Department
of Crafts, University of South-
ern California

ESS FOSTER MATHER
Supervisor of Art, Minneapolis,
Minnesota

LFRED G. PELIKAN
Director, Milwaukee Art Insti-
tute, Milwaukee, Wisconsin

UTH REEVES
Modern Designer of Textiles
New York City

NE REHNSTRAND
Head of Art Department, Wis-
consin State Teachers College,
Superior, Wisconsin

LARA P. REYNOLDS
Director of Fine and Industrial
Arts, Grammar and High
Schools, Seattle, Washington

URIEL V. SIBELL
Head of Fine Arts Department
University of Colorado

ELL ADAMS SMITH
Director of Art

EULA M. WADSWORTH
Director, Children's Art Cen-
ter, Tucson, Arizona

WILLIAM G. WHITFORD
Chairman of the Department
of Art Education
University of Chicago

Business Department

HEZ F. DAVIS
Circulation Manager

AUL F. GOWARD
Business Manager

LLISTO.. GREENE
Advertising Manager

Subscription Rates

United States, \$3.00 a year
in advance
Canada, \$3.25 Foreign, \$4.00

Canadian
Subscription Representative
Wm. Dawson Subscription
Service Limited
70 King St., East, Toronto, 2

Copyright 1938
by The Davis Press, Inc.
Worcester, Massachusetts

MARGOT LYON . . . Assistant Editor

Vol. 37 No. 8

CONTENTS

April 1938

HEARTS AND CRAFTS—An Editorial	Pedro J. Lemos	226
ART EDUCATION TO MEET CURRICULUM NEEDS	Leon L. Winslow	229
PEN AND INK MEMORIES	Amy Brown	232
CREATIVE LINE DESIGNS	Lawson Pendleton Cooper	234

COLOR PAGES

Pirate Ship—An English Poster Artist Uses Flat Tonal Technique	227
Springtime—Decorative Botanical and Nature Print	228
Blue and White—A Decorative Mural Painting, Jessie Arms Botke	253
Finger Painting Teaches Color Harmony, Jane Rehnstrand	254

OUR SUGGESTION PAGES

TYPES OF LINE DRAWINGS IN PEN AND INK	237
PEN RENDERING BY SEVERAL METHODS	238
UNIQUE ILLUSTRATION RENDERINGS BY A SIMPLE PROCESS	239
MODERN ILLUSTRATION METHODS ADAPTED TO ZINC LINE ENGRAVINGS	240-241
SPATTER WORK POSSIBILITIES	242
METHODS OF SECURING LIGHT AND DARK DEGREES IN SPATTER WORK	243
STIPPLE WORK ILLUSTRATIONS	244

ART EDUCATION FOR THE COMMUNITY, THE NATION, THE UNIVERSE	Stella E. Wider	248
FINGER PAINTING—A NEW WAY TO TEACH COLOR	Jane Rehnstrand	255
LINE AND ITS IMPORTANCE	Ina Ann Babb	256-a
CHILD ART ABROAD	Blanche W. Lucas	256-b

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA. Subscriptions to SCHOOL ARTS and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.

HEARTS and CRAFTS an Editorial



EN with vision similar to John Woodman Higgins, noted American manufacturer-craftsman in New England,* recognize the great values of true arts and crafts as needed value in American life. He states, "A craftsman is a trained worker who utilizes his hands, his nerves and his head. When he also utilizes his heart in appreciation and creative effort, he becomes an artist. Every artisan who strives to become an artist will become a better craftsman and oh, how the world needs better craftsmen to raise the standard of living in this Man Age of Mass Production. Your highest goal is skill—physical skill, mental skill, and spiritual skill. *Seek skill through intelligent practice.*" The artist, therefore, needs to add his heart to his practice, his full interest to his craft, and his work, thereby, becomes art to the fullest degree.

• Just why arts and crafts has continued to exist in art phraseology as separate subjects to many minds, rather than as a dual inseparable subject, is a mystery. Just why so many art teachers have an idea that the "crafts" in contrast to "drawing and painting" is a little lower "animal" in the life history of Art is another mystery without any justification. The imaginary and foolish demarcation that is set up between artists and craftsmen is an unwarranted boundary that interferes with progress of all the arts. The fuller, rounded growth of art and art applied is always noticeable to me at the Western Arts Convention because of its combined memberships of teachers of both subjects. Until both subjects are recognized of equal importance by both groups with the fullest co-operation between both there cannot be much permanent growth in American Art Education.

• Great artists have always recognized the "crafts" as a necessary part of their art. It is only the "small artist" who minimizes the value of any other art but that in which he is interested. It was Rodin who said, "I preach today as emphatically as I can, calling attention to the numerous benefits and advantages of taking up a variety of handicrafts. Aside from sculpture and drawing I have worked at all sorts of things, ornamentation, ceramics, and jewelry. I am a Craftsman."

• John Erskine, well-known educator, writes, "Our whole prejudice against the crafts and against manual work is foolish in the extreme. In selecting a career, most of us are snobs. We rightly desire a good education, but with a college degree we wouldn't for the world choose a life of manual labor. Yet there is no reason why the carpenter and the plumber and the chef should not be as cultured as the doctor or the banker, and many a well-educated man would find his happiness in the tasks which he has been taught to believe are too humble for him."

• Without doubt, art plus "heart" develops a successful craftsman, and "heart and craft" make the true artist. Not the material with which the artist works but the thought within the worker. "As the heart thinketh so the mouth speaketh." Once the thought is worth while the blacksmith or the wood worker or the whittling boy produces art and all are kin in the Kingdom of Beauty.

• The homecraft movement is growing stronger day by day and many are finding outlets for their work in American shops. Perhaps we will yet find a return to the days that produced the beauty in the hand wrought crafts of early America. There will then be more art in every home instead of only the art of the studio and the picture gallery. Even though competition may be so acute that only a few can succeed as painters and sculptors there is every chance that those who add "heart" to crafts and become artists will reach success. Art added to any need that is near at hand will, with its added beauty, bring success to its maker.

*Art teachers will enjoy seeing the beautiful museum exhibition of medieval steel craft, a truly industrial art display, in Mr. Higgins' Museum in Worcester, Massachusetts. Mr. Higgins proves that Art can be part of American Industry.

Pedro J. Bemoy



Courtesy of The Davis Press, Worcester, publishers
of Modern Art Portfolio "Modern Art Posters"

PIRATE SHIP

A color poster by an English artist using
flat tonal technique, a method produc-
ing clarity and long carrying power,
a desirable quality for publicity art

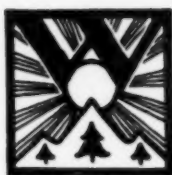


SPRINGTIME

The quaint decorative beauty of old-time costume, botany and nature prints has revived their use in homes and their style by modern artists

ART EDUCATION to meet CURRICULUM NEEDS

LEON L. WINSLOW
Director of Art Education
Baltimore, Maryland



WE HAVE all had more or less forcibly impressed on our minds and souls during the past few years the decided lack of effectiveness in living, on the part of the majority of individuals about us, a condition that has inevitably resulted in mental and emotional insecurity; we have observed the disintegration of family control, accompanied by a diminution in the restraining forces formerly exerted by religion; we have seen economic insecurity lead directly to social insecurity and increased leisure.

- The urgent need is for a program of art education which shall provide for the needs of all the children of all the people, including those with little or no special aptitude in art as well as the most gifted. Such a program cannot afford to be one-sided but must provide experiences of many kinds. It must furnish a rich offering of subject matter in which an equilibrium between information and activity has been carefully observed.

- We are coming at last to recognize in the existing unbalance, a challenge to our efforts at planning. The principles of design, so familiar to teachers of art will indeed have to be applied to the finest of all arts, the art of living. Design may well be considered in this connection as a mental conception of what will need to be done to secure sane and healthful living. The principle of balance will need to be applied to the problems of everyday conduct; problems of selection, arrangement, maintenance, of understanding, appreciation, expression.

- No program for art education short of a balanced one can be expected to meet curriculum needs of the present day. Just enough technical information should be included to balance the general information, and there should be an equitable amount of directed activity in relation to creative activity. Although general information should be non-technical it must nevertheless be as closely related as possible to the



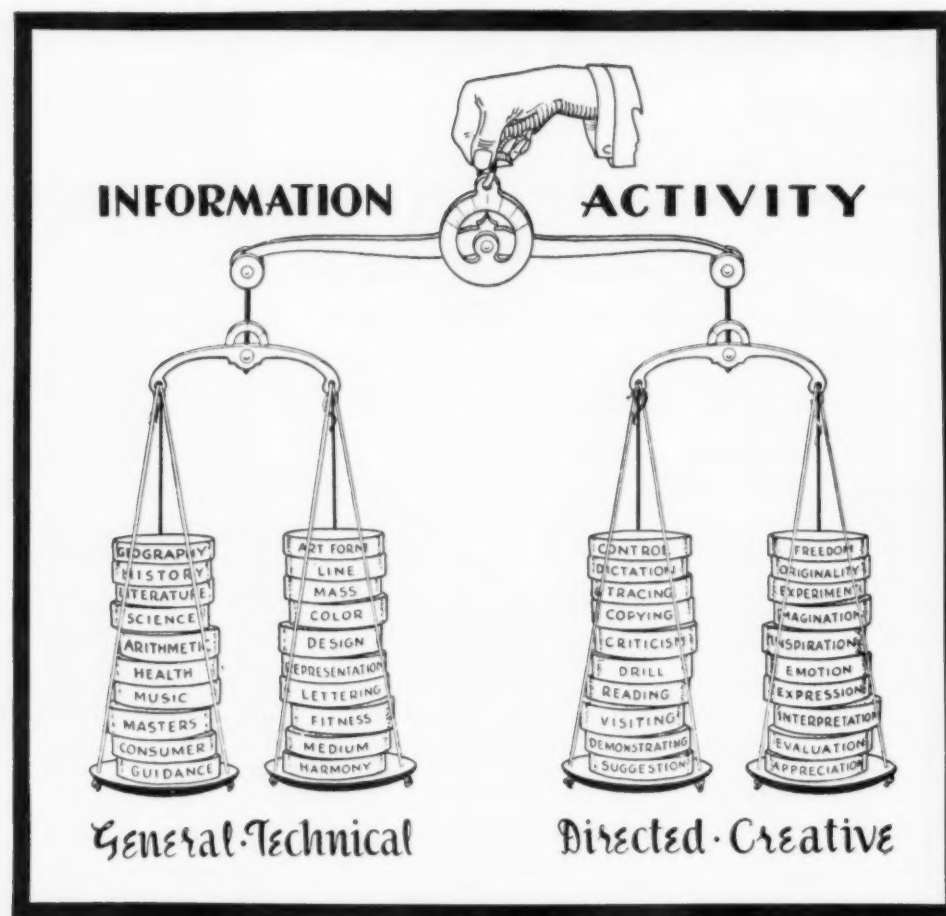
specific topic around which the unit is organized. Technical information should, on the other hand, have to do with technique and with aesthetic considerations, it should embrace subject matter dealing with line, mass and color, with the structural principles of design, with lettering and other special phases of the subject. Direct use for this information will be found in creative problems, as in the selecting and combining of things and in the making of drawings, designs and constructed products.

- The directed activity which is not creative, its purpose being, nevertheless, to develop the particular and special skills that will find fruition in the creative work. Creative activity being activity that is not directed, cues to its meaning are to be found in such words as freedom, originality, experiment, imagination, inspiration, expression, and interpretation, evaluation, appreciation.

- Whenever the broader aspects of any school subject are considered it will be realized that the unifying of subject matter and school experience is inevitable. In such an educational program art must be made to function broadly as an integral part, the creative-appreciative part, of the curriculum. The planning of units of teaching will, therefore, sooner or later bring those engaged in this work to the realization that, normal human experience being integrated, the curriculum must likewise be integrated.

- Not only should art be offered as a major subject, but in the high school, credits earned in art should be accepted by our colleges as well as by our art schools toward meeting their entrance requirements.

This diagram shows how the various parts of an art teaching unit are related to each other in the balanced educational program.



If "the humanities, natural science, and fine arts represent three different emphases in a broadly cultural education"* then we are entirely justified in urging that art be given the same recognition and emphasis in the elementary and secondary schools as is accorded to other major subjects. No special favors are sought for art subjects, however, nor

should they be considered as any more special than the humanities or than science. Throughout the school system then, art should be stressed as a general rather than as a special subject, because of its importance in social and in economic life as well as because of its cultural values and its broadening function in the curriculum.

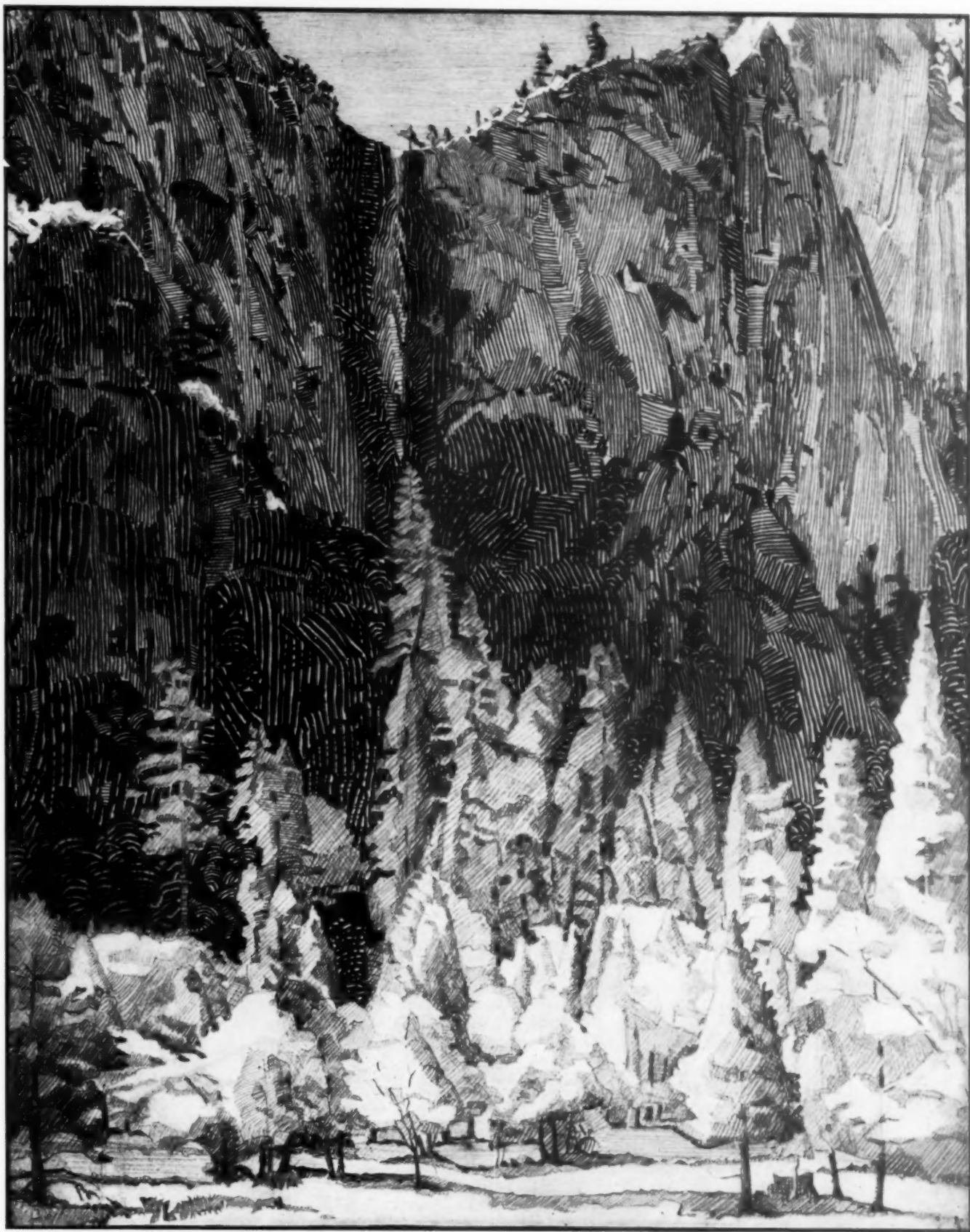
Leon L. Winslow

BIBLIOGRAPHY

- Cheney, Sheldon, and Cheney, M. C. *Art and the Machine*. Whittlesey House, New York, 1936
- Geddes, N. B. *Horizons*. Little, Brown and Company, 1932. Abstract of Chapter I
- Hopkins, L. T. and Burnett, M. H., and others. *Enriched Community Living*. Delaware State Department of Public Instruction. Division of Adult Education, Wilmington, 1936
- Tomlinson, R. R. *Crafts for Children*. The Studio Publications, Inc., New York, 1935
- Watson, Goodwin and others. *Human Resources*. Report of the National Resources Committee. The American Council of Education. Washington, D. C., 1936

*Suzzallo, Henry "Report of the Committee on Art Instruction in Colleges and Universities," p. 30, published 1927. The National Association on Art Education, 250 East 43rd Street, New York, N. Y.





Pencil points sharpened to wedge shapes can produce the line qualities of pen and ink lines with the additional charm of tonal variations that pencil texture produces. This page drawing is a Yosemite Valley sketch drawn by Gertrude Westphall of Monterey, California, with the use of three degrees of graphite pencils; dark, middle, and light values.

PEN and INK MEMORIES

AMY BROWN

Garfield High School
Seattle, Washington



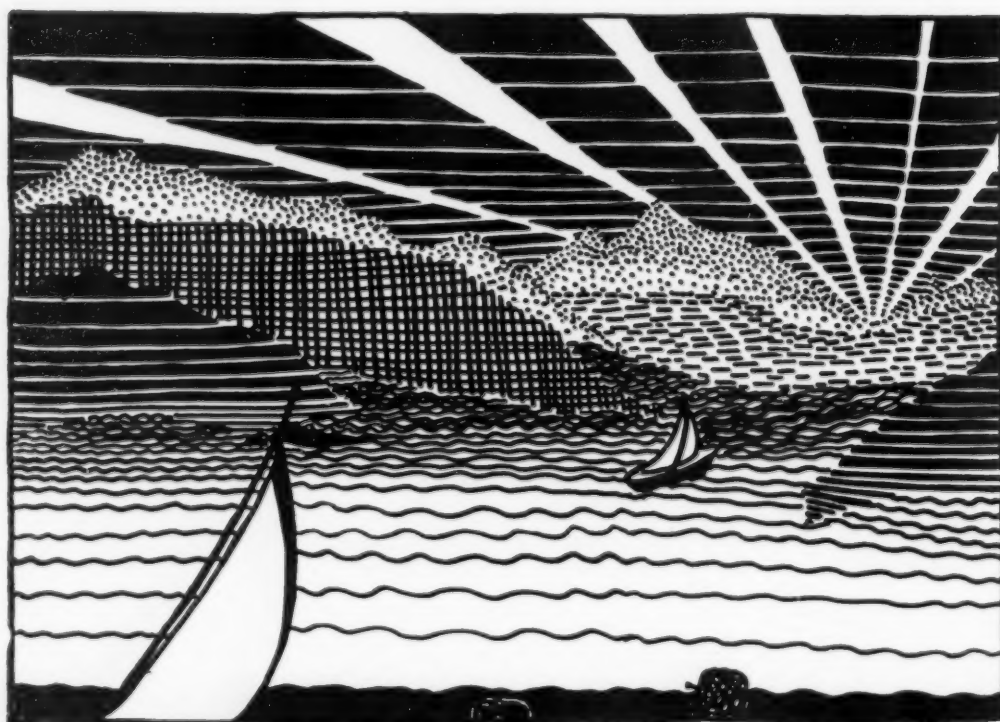
LACK and white technique never loses its charm, especially if it is done in a bold, dashing style. Often the beginner is required to practice lines, which of course, is necessary, but at the same time dulls the interest unless there is some definite project in view. If the need is realized the necessary practice is willingly done.

- The accompanying sketches are from the first project made in the pen and ink class.

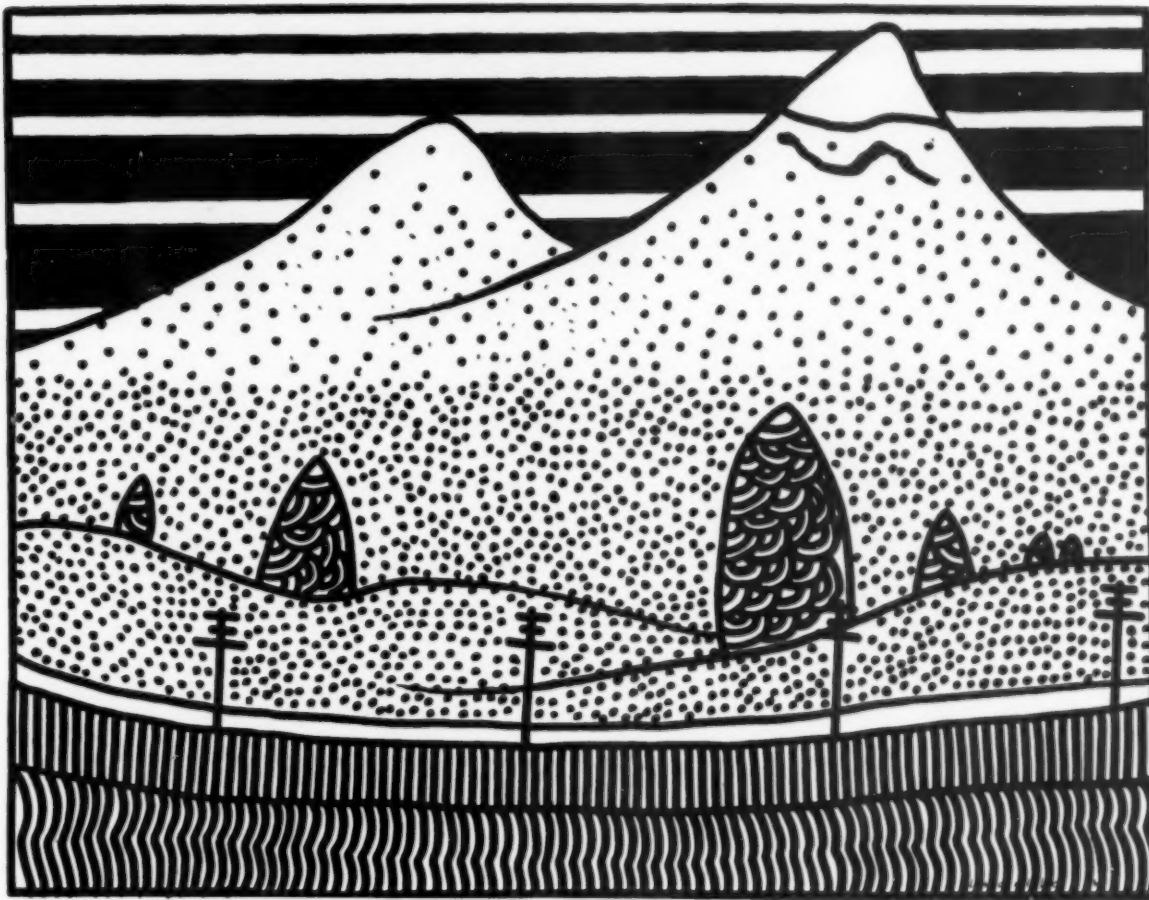
- While memory was fresh the students were asked to make a pencil sketch of the most beautiful place visited during the summer vacation. Most of them had not left the northwest, so they had mountains, lakes and sound to choose from. No other directions were given, so of course all of the resulting sketches were attempted in a naturalistic style. Although each had something upon which to base an ink sketch, the class realized that the attempt left much to be desired, and that naturalistic sketching was very difficult. So the pencil sketches were put away and many decorative styles of lines were studied and designed with a lettering pen, thus assuring elimination of all unnecessary detail.



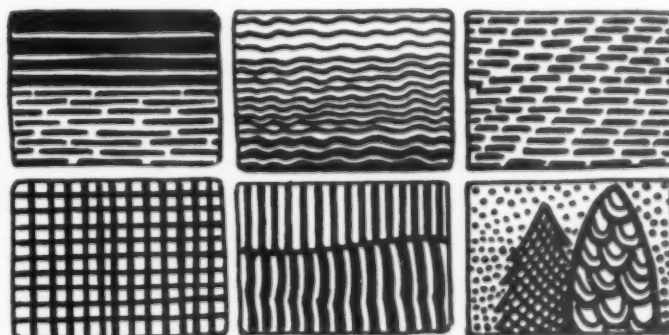
B. B. BROWN



A group of black and white pen and ink subjects, a first project of the class in the Seattle Garfield High School. The practice lines on the opposite page were not dull in interest, as the students had a definite project in view for their application. The lettering pen required bold simple lines assuring elimination of all unnecessary detail.



Lettering pens have a wide possibility for use in illustration and decorative renderings. The larger lettering pens are excellent for use in planning block print subjects.



Decorative line styles were studied and designed with a lettering pen. Five or six of the best were selected and a chart made.

• From these a combination of five or six were selected and a chart made. Not until then were the original sketches resurrected. The composition was drawn in outline with pencil on ink paper, and each space filled in with a unit from the chart, taking into consideration, contrast, center of interest, dark and light balance.

• The decorative interpretation of the mediocre pencil sketch was a pleasant surprise to the class. A first attempt which is a success is encouraging to youthful students and the results helped them to appreciate the interpretive rather than the naturalistic style of work.

CREATIVE LINE DESIGNS



HAVE never been satisfied with the type of art teaching which regards design as something to be learned second hand from books. If the natives of New Zealand and the Bushmen of Africa can make original and beautiful designs, why not the little savages in the schools?

- Our youngsters have had a tremendous amount of experience with all kinds of designs—designs woven, painted, printed. They are not empty minded, whether or not they recognize the Greek acanthus or the Aztec feathered serpent. It is possible to tap in the unconscious mind of American pupils a wealth of visual material.

- When the Indians make their "dream designs" they are, in scientific language, projecting the images of the visual forms assimilated in the unconscious mind, through experience with designs. The designs which they "dream" are new and original because they are distorted and changed, just as a dream distorts and changes reality.

- The *School Arts Magazine* has published articles and illustrations on this subject, notably one by Beatrice B. Ruyl of Hingham, Massachusetts, school. In this case the children first discussed with their teacher the problem of originality, and then, with their eyes shut, "they scribbled with a hard pencil for some seconds on drawing paper before them." When they opened their eyes they found that the tangled lines before them suggested objects; they then brought out the forms of these objects by emphasizing their contours with heavier pencil marks or water colors. Perhaps the most interesting thing about this experiment was that the types of lines made by the different children revealed their various characters.

- These spontaneously created forms were used as a basis for realistic representation, and the lines were turned into human figures or houses, according to what they suggested.

- Another possibility, which I have tried out with, it seems to me, considerable success, is to develop these vaguely symbolic and suggestive lines into abstract designs. In this way the character of the original is not lost. The accompanying illustrations will enable the reader to determine how well the experiment turned out.

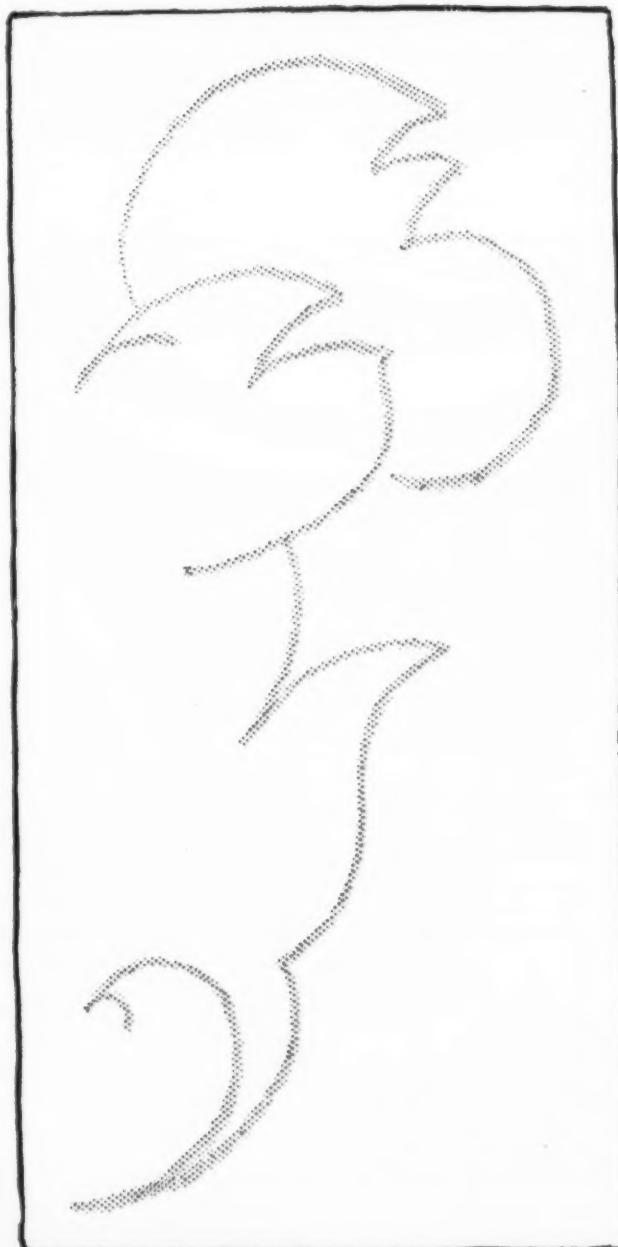
- My method was, first of all, to tell my pupils—in this case seventh and eighth graders—that beneath the conscious mind they have another mind, which is a storehouse for all kinds of figures and forms. "What you must try to do," I said, "is to let your hand go as it pleases, so the unconscious mind can control it. Don't think too much; don't try too hard; work with

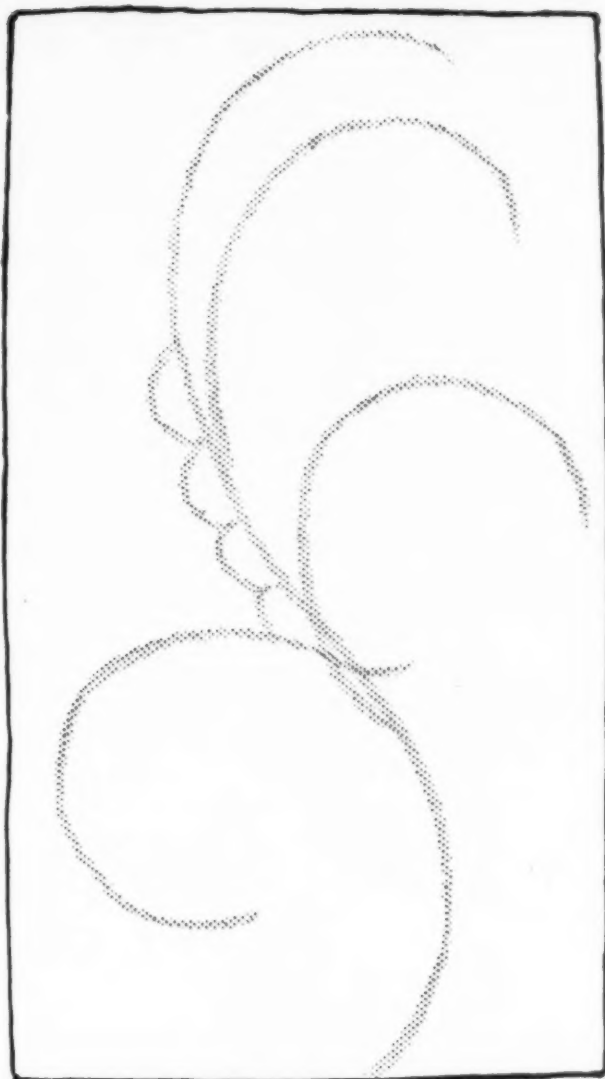
LAWSON PENDLETON COOPER, M. A.
Head of Art Department
Riverside Polytechnic High School
Riverside, California

swinging movements of the whole arm." Some tried closing their eyes, but it was soon discovered that this was not necessary if the proper freedom from too conscious control could be had.

- There was a plentiful supply of paper on hand, and a box full of crayons. It was suggested that when one sheet became covered with experimental lines it should be thrown away and another one begun, until some pleasing form appeared which could be separated out from the rest. Apparently, development and clarification of the visual forms took place rapidly, since the first attempts were nearly always mere suggestions of what came later.

- We went to work with vigor and enthusiasm. Paper was flying in all directions. Presently shouts





arose in different quarters, and groups gathered about the more successful experimenters. The rivalry became intense. One boy could not for the life of him make curved lines that did not break in the middle. His unhappy looking lines caused him to try harder, and the result was worse. His hand only became cramped. He was downcast.

- "Try jagged lines," I suggested, and he had found his genre.

- My part was that of promoter and critic. I went about from pupil to pupil, selecting from each little pile of papers the best that had been done. From among these I then selected the finest examples to put up on the board.

- We stopped work and viewed what we had done. The principal point that came out was that the character of each of the pupils was clearly revealed in the work he had done—more especially in the work in which he had "found himself," and had not labored over with conscious diligence. We called the little designs "portraits," because they so plainly pictured the temperaments of the various creators.

- It was a simple matter now to get across the lesson of symmetry, rhythm, line. These words were full of meaning now, because a feeling for symmetry,

rhythm, and line had been experienced; the feeling had come, seemingly out of nowhere, because it was needed.

- Some interesting new crayon techniques were developed. One of the pupils discovered that he could hold more than one crayon in his hand at the same time, and make parallel lines of different colors. Another found that he could peel off the paper and push the crayon along with the broad surface against the paper; by turning it as he pushed he secured splendid effects, and by pushing down harder on one end he was able to make graduated areas of color. Plaid patterns were made in this manner, with crossing lines and consequent unexpected variations. Each new discovery was widely proclaimed. Each variety of technique brought a wave of new experiments on every hand.

- The days that we spent on this work may not have resulted in any museum pieces; but the lessons that were learned were important.

- First, it was learned that the source of artistic creation is within. With such an experience of creation to go on it was not difficult to show that art is not merely a matter of making pictures of external objects, and that mere photographic representations, lacking in personal interpretation, are not art, though they may be of value to the scientist and engineer.

(Continued on page 9-a)



OUR "SUGGESTION" PAGES FOR APRIL

LINE AND ART are closely related. While there are no lines in nature they are necessary in art to express boundaries or outlines in all nature forms. In nature forms one object simply ends and another commences and we use a line to indicate the boundary between one type of object and another. One of the most important fundamentals in art study is that of how to make such lines. More study of good, expressive lines simply means better art later on. Lines can be to art what grammar is to language.

THE ART OF DRAWING may be simplified by a little calm studied approach to the means of expressing in the easiest way what we see. Any hit or miss way of achieving this may start the art student in a habit of doing art work in the hardest or longest way. Direct action in "laying out" a drawing in the shortest time is part of art success in any artist's career. There are several ways of starting a drawing, three of which are shown on the "suggestion" page. Most artists use one of these methods, perhaps with individual variations.

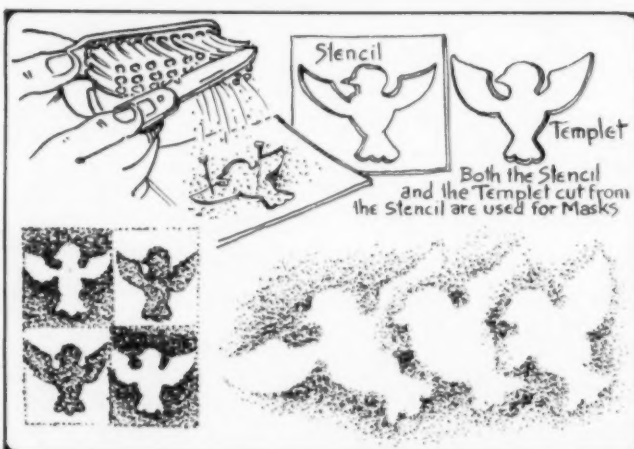
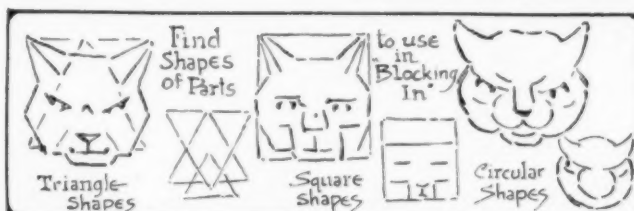
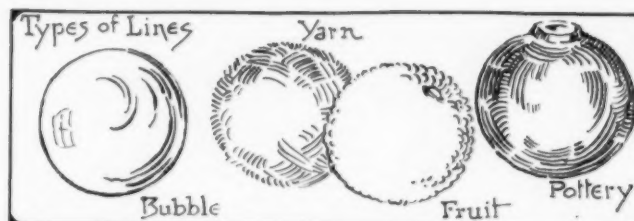
ILLUSTRATION RENDERINGS is a subject of much value to the student of publicity art. Advertisements often depend upon their unique technique to hold and interest the reader's attention. It is easy enough to find many ways with the wash, paint and pencil methods for unique renderings but the halftone process to reproduce them is expensive. *School Arts* presents for the first time the simplified way of producing unique and decorative renderings to be combined with pen work or used separately. This is done with the inexpensive method of using grease crayon or a very soft lead pencil on smooth tissue paper over rough book covers.

DECORATIVE ILLUSTRATION has of late years become prominently identified with publicity art and illustration in this country. Twenty years ago it was difficult to find good examples of decorative illustration. For the student of illustration to ignore methods of decorative illustration (sometimes called "modern" illustration) is to be handicapped in professional or practical opportunity for a position. To know many ways of "rendering" the same subject is to the art student the same value in "art position" possibilities as the knowledge of several languages is to the diplomat or the writer, or the musician who ably plays a number of instruments. The center double portion of our "Suggestion" pages adds six ideas of treating the same subject for the line engraving methods used so generally for publicity and advertising purposes. These methods are particularly valuable for school printing or school annuals where economical paper or artistic rough surface papers are preferred. Engravings from drawings of this nature are about 50% less expensive than the halftone engravings, and have the added advantage of always being more harmonious with type pages than wash, charcoal or tempera paintings when reproduced.

SPATTER WORK in connection with pen work has been long used but not many illustrators know the use of gum arabic (or mucilage) solution for blocking or covering the parts to be protected between the successive spatterings in producing different degrees of light and dark parts. This method is much simpler than it appears and with the use of waterproof ink the final result is not only successful but fascinating. The use also of sandpaper, rough papers and canvas or cloth produces interesting surfaces for "textures."

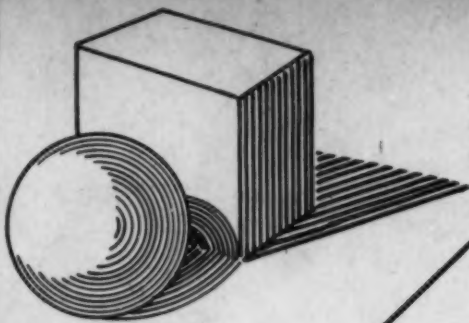
SPATTER WORK POSSIBILITIES. Many artists use spatter work only as a secondary part in illustration, as shown in subjects of our **SPATTER EXAMPLES**, used as a background or sky portion, or as a shaded spot. However, with the addition of stipple and short lines, detail and definitions may be added to spatter work so that spatter may be used as the main rendering. This is shown on our page of white and black spatter used on the main picture of the Camel and Man. Several varying techniques are possible with spatter work.

STIPPLE WORK has always been used in connection with line renderings, and many of our early steel, copper and wood engravings have depended often on stipple. The recent revival of decorative wood engraving and decorative forms of etching show many uses of stipple renderings. In addition to stipple it is easy to add short lines, small circles and elongated small ellipses, varying these toward producing many decorative textures for all manner of uses in decorative illustrations. This always proves a stimulating adventure in an art class. Try it.



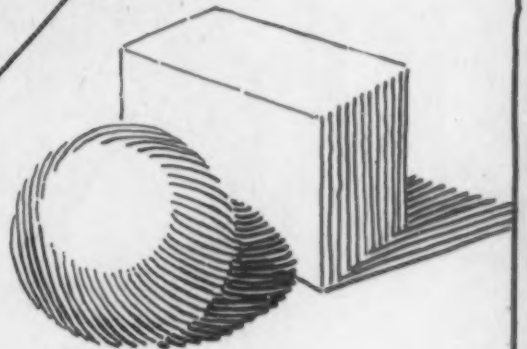
LINE DRAWING

Lines of character
produce drawings
of strength
and beauty

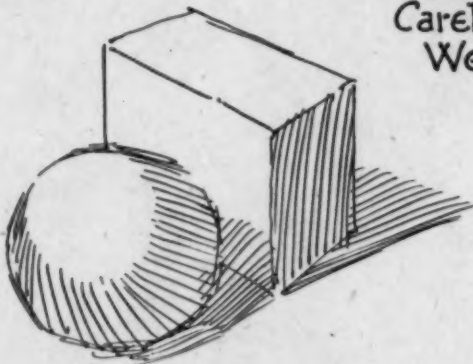


RULED LINE
Mechanical
Hard
and Stiff
Not
Artistic

**SLOW
FIRM LINE**
Thoughtful
Strong and
Expressive



**QUICK
LINE**
Thoughtless
Careless
Weak



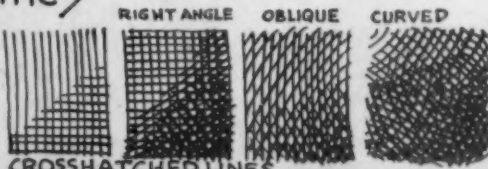
Ability to
draw a "good"
line is a
valuable
knowledge
for artists

The capable
Illustrator or
Commercial
Artist knows
a number of
ways to render
his subjects

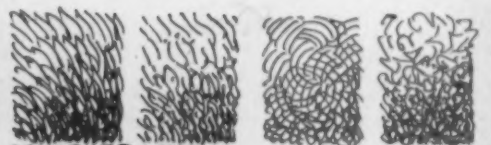
A few types of Pen Lines



VERTICAL LINES



CROSSHATCHED LINES



MINGLED LINE



BLOCK CASTS are EXCELLENT for PEN and INK PRACTICE



Plaster Casts are excellent models for Pen and Pencil training, the black and white values are not confused by color



Accents where lines meet

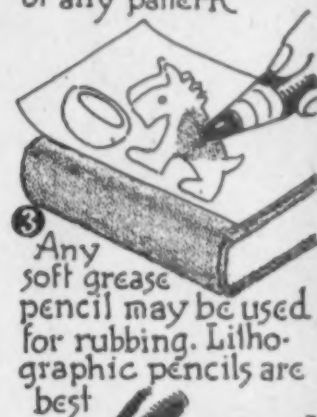
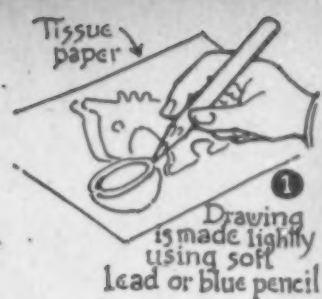


DIRECT BRUSH METHOD



TEXTURE MADE BY
RUBBING GREASE CRAYON
OVER BOOK COVERS

The above textures were produced by laying the drawing made in pen or brush outline on smooth thin tissue paper, over books bound in rough texture binders' cloth and with grease crayon rubbing different sections over different textures of book covers. Moving or turning the tissue drawing results in different patterns or heavier shading. Sandpapers result in a spatter pattern.



TEXTURES secured with RUBBINGS over book covers

drawn over
line
texture
cover



Thin tissue paper, smooth surfaced is placed over book cover

drawn over
stipple
texture
cover



A grease crayon pencil is used for drawing

SIMPLIFIED METHOD replacing expensive equipment and materials

drawn over
coarse
texture
cover



Move paper to new location to make darker parts

A



BRUSH INKED LINES - CROSSHATCHED SHADING

B



ACCENT SHADING with CRAYON and INK

A



PEN LINE and STIPPLE TEXTURE

C



MODERN ILLUSTRATION METHODS

D



WHITE LINE ON BLACK · BLACK LINE ON WHITE

E

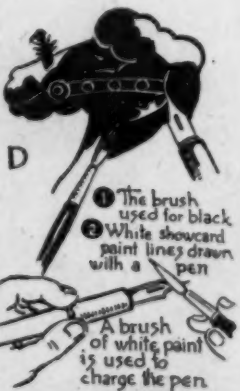


WHITE BRUSH LINE ON BLACK
CRAYON PENCIL
for BLENDING
BLACK EDGES

F



WHITE STIPPLE
OVER BLACK INK
WHITE INK LINE
OVER BLACK
INK EDGES



METHODS ADAPTABLE TO ZINC LINE ENGRAVINGS

To make the • GUM ARABIC MASKING SOLUTION

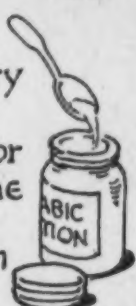
① Powdered Gum Arabic poured and mixed in water



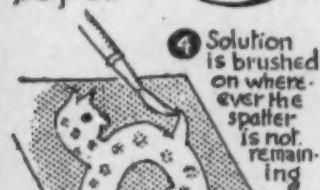
② Keep the solution in a covered container



③ Add a very little blue water color to make the solution visible on paper



④ Solution is brushed on where ever the spatter is not remaining



⑤ First spatter



⑥ Running water will remove all spatter over the solution, leaving all water-proof ink on the paper.



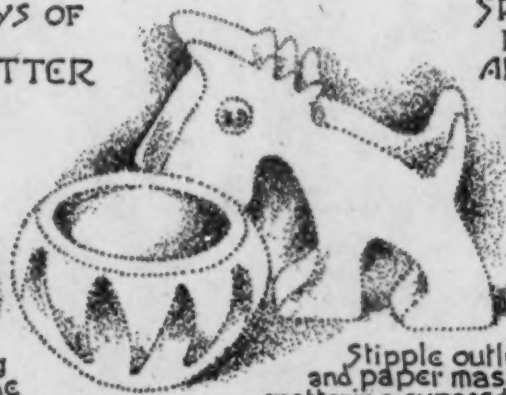
BLACK SPATTER ON WHITE ... WHITE SPATTER ON BLACK

White spatter over black surface may be produced in different values by masking parts and prolonging the spattering. White stipple may be added for outlines and details.

THREE WAYS OF USING SPATTER



Using masking solution for outline and covering open parts

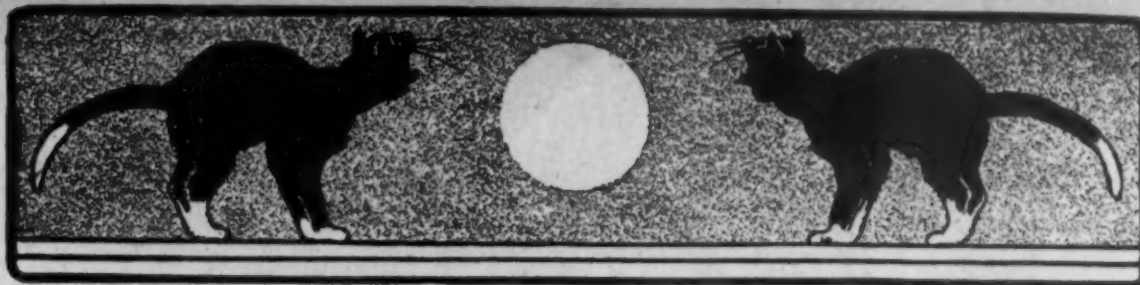


Stipple outline, and paper masks spattering exposed parts

SPATTER IS VERY ADAPTABLE to Modern Illustration



White show card paint spattered over an ink brush drawing

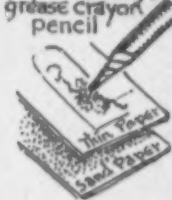


1

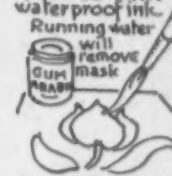
1 and 3
Cut paper masks
to cover parts
to remain white.
Protect edges of
drawing with
strips of paper



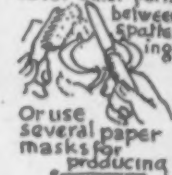
2 and 6
A spatter effect
may be secured
by use of thin
paper over sand
paper using a
grease crayon
pencil



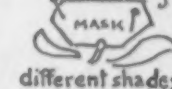
4 and 5
Gum arabic dis-
solved in water
or mucilage used
to mask parts
spattered with
waterproof ink.
Running water
will remove
mask



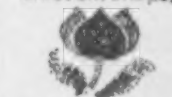
Cover other parts
between
spatter-
ings



Or use
several paper
masks for
producing



different shades



7
Where a tint of
spatter only is
needed, the outer
margin only need
be masked.



2



4



3



5



6

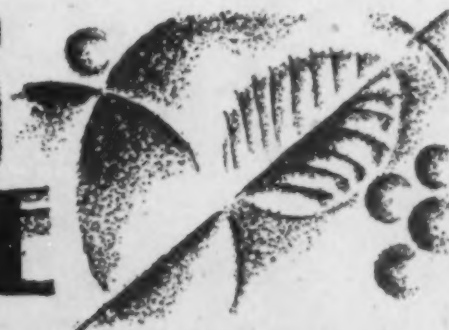


7

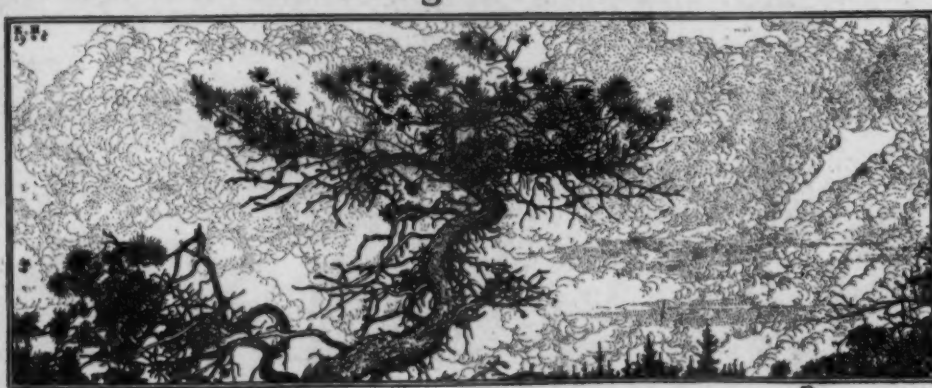
Spatter work may be used for backgrounds or for the main subject



HENRI NATURE



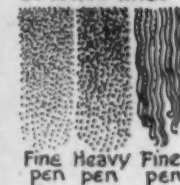
Stencils and
Templets or
Masks with
SPATTER
can produce
modern art
techniques
for publicity
or commercial
art work



① Shows the use of lines to add a foliage quality to the trees



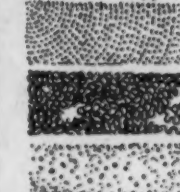
② Light stipple for bubbles, heavy stipple for drapery. Some stipple added to hair lines



③ Clouds made with stippled circles. Foliage with short lines crosshatched to leave dot openings



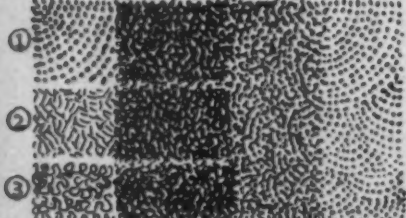
④ Even stipple shade. Dark stipple with wriggly lines. Scattered large and small stipple



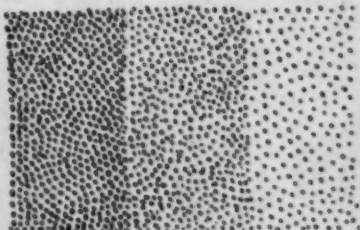
⑤ Stipple lines and thin lines for gauge. Circular stipples for flowers and for the grass



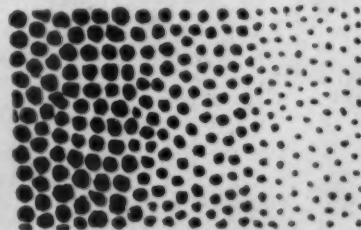
Short lines ① and wriggly lines ② over stipple will more rapidly darken parts.



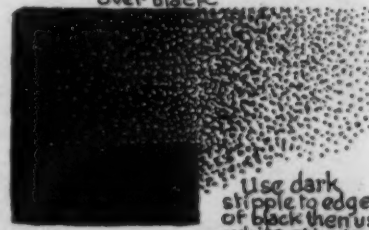
To darken add more dots over surface



To darken put dots closer together



To darken parts enlarge dots



Rapid method for stippling

STIPPLE RENDERINGS for ILLUSTRATION

Use white showcard paint on pen for white stipple over black.

Use dark stipple to edge of black then use white stipple



WEDGED LEAD PENCIL ON PENCIL PAPER



WITH SQUARE GRAPHITE STICKS ON SMOOTH PAPER



ERASER RUBBED SHADES PLUS SOFT PENCIL



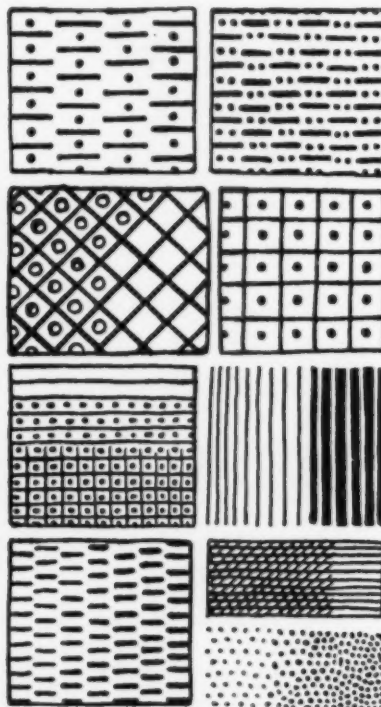
WHITE and BLACK CRAYON - GRAY ROUGH PAPER

April
1938
245

These four drawings show four methods of illustration renderings for halftone methods of engraving. They are methods easily acquired by art students and good casts lend themselves for this practice as varying light and shade qualities may be arranged, and do not become disarranged as the usual still-life group.

Wash and water
color drawing
by F. Rulison of
the art class,
Mills College,
California.

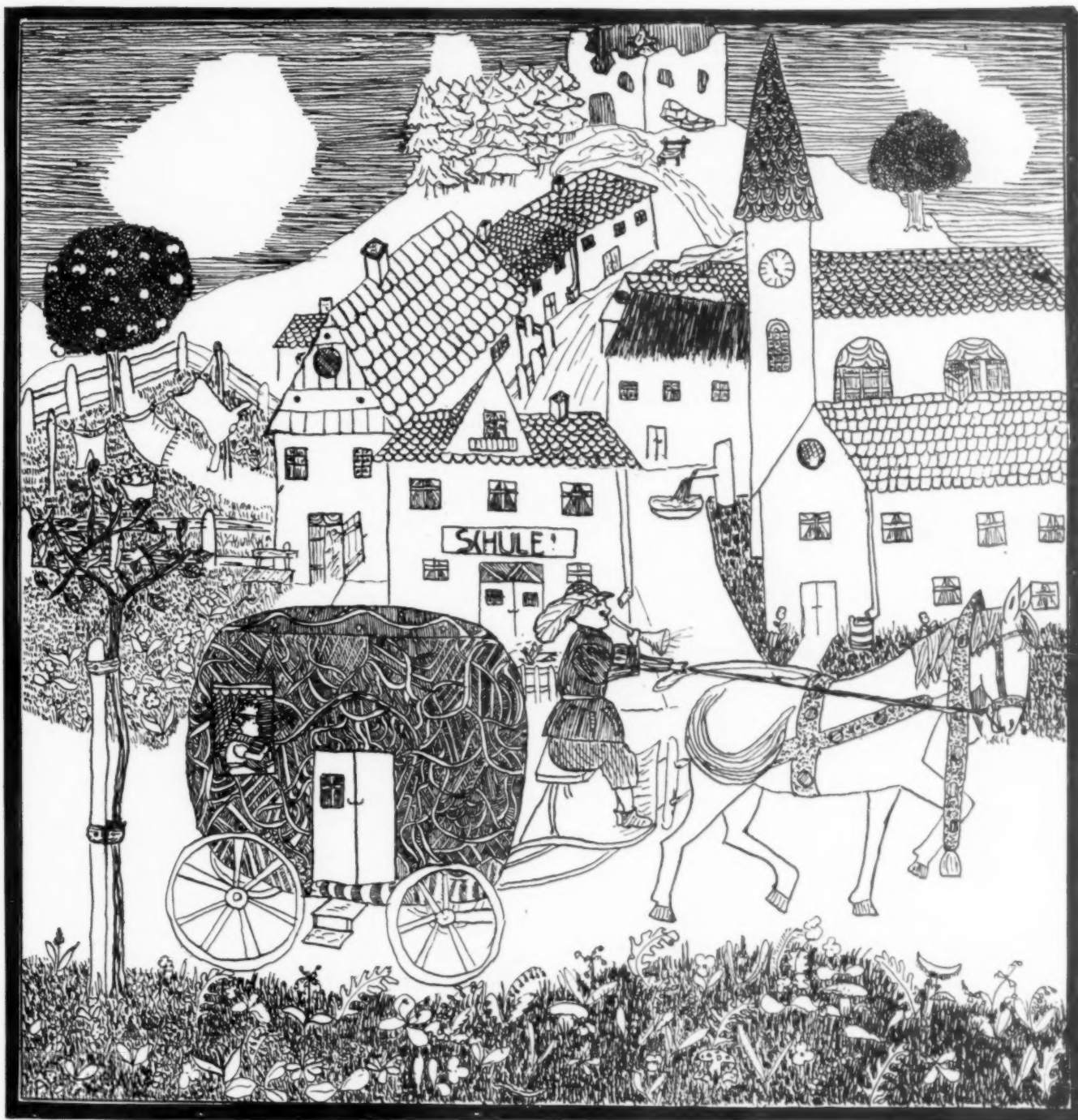
.....



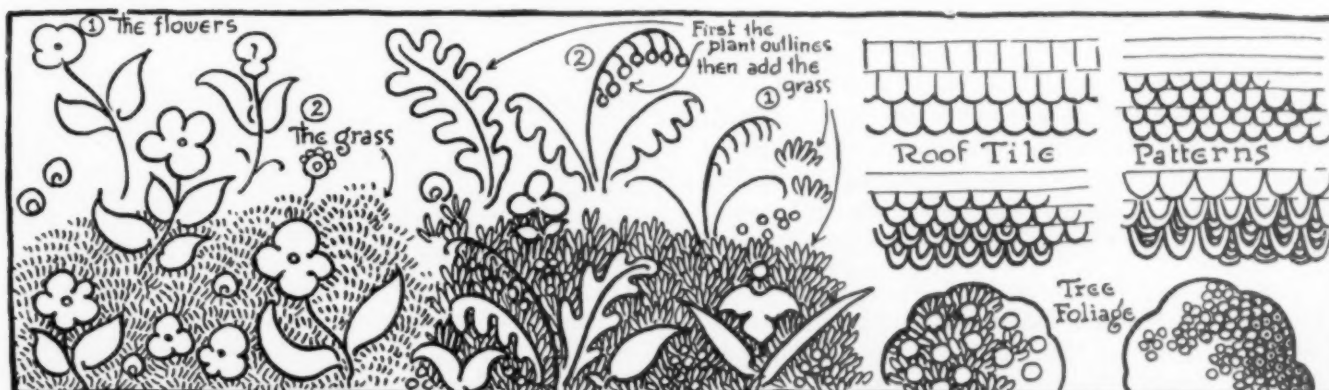
LINE and DOT PATTERNS USED

Decorative line and pen and ink dot
techniques used in still life drawings
made in the art class under Bernice
Weimann, Mills College, California.
Upper pen drawing is by Joan
Brambila; lower drawing by Georgi-
ana Crawford.

.....



A pen and ink drawing by an eleven-year-old Viennese child selected for *School Arts* from the International School of Art Exhibition. Simple decorative line patterns enhance the otherwise simple pen line drawing. The simplicity of the decorative line patterns, and how to produce them are shown in the panel below.



ART EDUCATION FOR THE COMMUNITY, THE NATION, THE UNIVERSE

STELLA E. WIDER
Associate Supervisor
Lynchburg, Virginia



IF THE ideal school curriculum be a "totality of experiences through which the objectives of education, for the specific child or group, may be achieved," then the great objective of extra curricular art activities should be the furtherance of these ideals.

- Modern education demands that the child be given every opportunity to so grow that his life may represent a complete and beautiful whole. In order that this may be, his life must be not only complete in itself, but it must add to the completeness of the lives of those about him. It must make for the betterment of his associates, his community, the nation, the universe.

- The extra curricular activities of the junior high school should help immeasurably in the forwarding of this movement, through the general objectives of the new art curriculum. These, briefly, should be the filling of the practical needs for beauty, the giving of opportunity for the creative expression of beauty, and the opportunity for response to beauty, not alone for the child as an individual, but for the group and for the school. It is not visionary to believe that the junior high school spirit should be felt in a definite way throughout the community and in the life of the world about us.

- Extra curricular art activities offer infinite possibilities for the enlarging of the exploratory field, for providing for individual differences, for guidance, for pre-vocational tryout awakening, for the discovery of talent, for the expression of wholesome emotions, for social democratic development, and for the development of judgment.

- Among the many types of extra curricular activities which may be mentioned as, particularly, types of art activities are the activities club period, the planning and the executing of assembly and other activities, art work for arrangement, planned activities for "selling" art to the school and to the community, art activities in connection with school publications, the library and vacations.

- A few illustrative types of such clubs might be a modelling club, block printing, bookbinding and construction, mask making, monotype, weaving and basketry, leather, lettering, batik, puppetry, sketching, visual education, excursion, arrangement, and a camera club. Collection clubs also may interest many.

- The values of a modelling club cannot be overestimated. The realization of art objectives are so patent—appreciation, creative expression and response to beauty. We are told that every child can

model. At least, at some time or other, every child likes to try. It may interest the timid newcomer who has never been introduced to its joys. It may fill the need of a child who did not get enough of it in the lower grades. It may become just the stimulus necessary to develop real talent.

- The choice of medium may be varied. Clay has its appeal to most pupils, but some may wish to experiment with soap, papier-mâché, or cement. The decorative designs created and the colorings used give another means of expressing a feeling for beauty. Another far-reaching value of a modelling club is the worthy use of leisure. Work started in the club may be taken home to be completed. Home interest is awakened. Sometimes Dad discovers to his surprise that he can make a fine specimen of the animal kingdom with Tom's clay. Frown upon the horse that Tom carries to school to show the club? The horse that Dad made? No, be as proud of Dad's horse as is Tom, for have you not every reason to be proud? The new leavening is working!

- Block printing is of great interest to many children, particularly to boys, who are inclined to "high brow" all so-called art work. Its possibilities are manifold. The study of the many examples to be obtained for the appreciation of beauty, beauty in workmanship, beauty in printing, and beautiful applications are all splendid objectives. The study of the evolution of block printing might interest older pupils of the eighth and ninth years. Creative expression in design, suitable for block printing, receives stimulus. Patience, perseverance, and concentration are among the many qualities unconsciously developed in an age when these virtues do not seem to be natural characteristics of childhood. An exhibit of completed work, toward the close of the semester, gives further opportunity for appreciation. Sharing joys with others makes for character building.

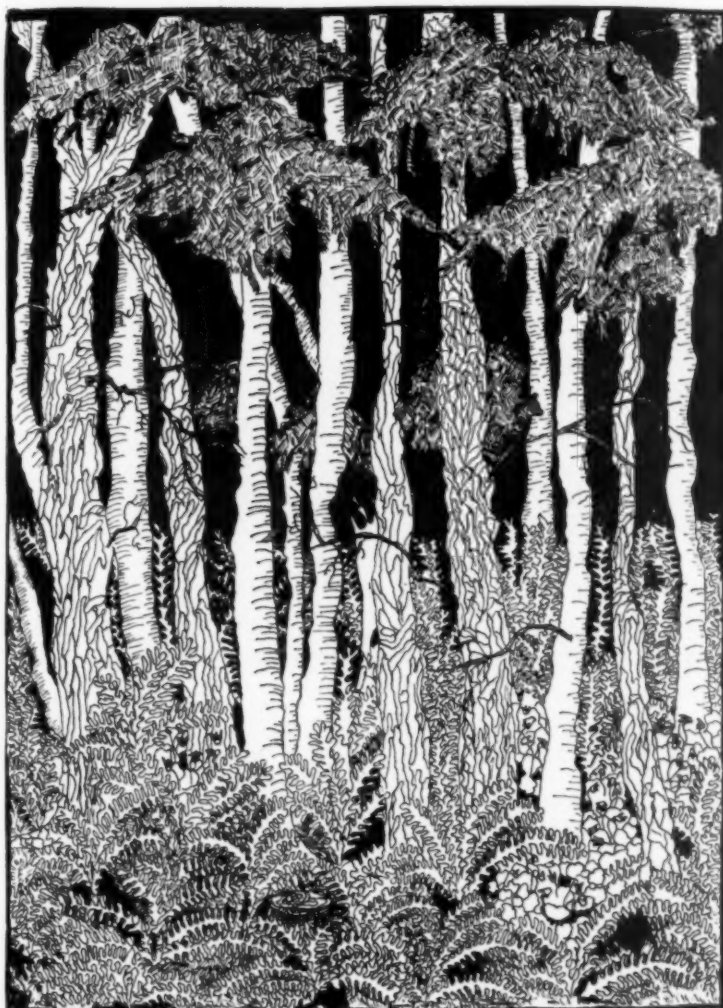
- Many children who seem to have an inherent dislike for the pencil or brush frequently grow quite enthusiastic over construction work of various types. For them it satisfies an inner urge to create. Because of its utilitarian nature it brings another kind of satisfaction to the practical minded child. This kind of club gives splendid openings for wide discussions. After the book or object to be made has been decided upon, comes the discussion of suitable and pleasing materials for coverings, pleasing proportions to be considered, illustrations to be viewed and likewise discussed. Getting together a collection of beautifully bound books arouses appreciation for beauty in workmanship, color, space relations, composition, etc. Upper classmen may want to go into the actual creation of a book. They may prefer to make a series of charts to illustrate the evolution of a book. The

seventh and eighth year pupils will enjoy simple forms of book making; the stabbed book or the portfolio. Book jackets can be very exciting. The ever present blotter pad and boxes of many descriptions furnish lure to others.

- Simple all-over designed papers, blocked papers, even the fancy gift wrapping (carefully selected), and textiles of various kinds may be used for coverings of books, boxes, and the like. Paper towels may be dyed, stencilled and water colored for coverings. They may be shellacked for finishing.

- The making of masks is an interesting way to lead pupils into venturing into creative expression. It is particularly adapted to the club idea as it is a project and a process unique in itself.

- So alive are the participants to the activity that they are unconscious of the fact that they are being taught such principles as radiation, repetition and color theory. Integration is advanced through dramatics and literature in the study of masking. The native dances and festivals are always of much interest to boys and girls. Much illustrative material may be obtained from travel and geographic magazines. Really beautiful masks for original plays are a possibility.



This drawing by a thirteen-year-old pupil in the Vienna schools illustrates a decorative foliage made by short parallel line strokes, and the use of a meandering or wriggly line for the ferns.

- A process which offers new interests to the junior high student is that of monotyping. The eighth and ninth year pupils are usually "keen" for it. Even seventh year youngsters can produce very satisfying results. Illustrative material is a necessity to awaken appreciation of the process. Any clever teacher will find it interesting, pleasurable, and profitable to make a number of specimens quite good enough for illustrative purposes, if other sources are not available. Boys and girls enjoy exploring around town for tin, or other suitable materials for plates. Usually an interested metal worker, plumber, or engraver will help out with scraps. A preliminary experimentation with the process is soon followed by the urge to create something really worth while. The results justify the exhibit which will inevitably follow.

- Children never tire of the study of primitive people and their arts. Weaving, basketry, and the like, present an opportunity for the assembling of an exhibit as a beginning for a club, as there is always such a wealth of illustrative material available. Parents are proud to lend their choice bits, and kindly neighbors are pleased to show their treasures, too.

- Eighth and ninth year pupils will enjoy getting together in a club for the enjoyment of working in leather. Leather appeals to the lover of beauty, and to the lover of the utilitarian. Much can be given to a club of this kind in the way of appreciation, fitness to purpose, design, and color. Eyes can be opened as to the good and the mediocre in leather in the crowded "gift" shops which flourish all about us. The standards of the community may be influenced through exhibits of good pieces of leather work.

- Lettering has such an appeal to certain types of children that a lettering club will not only give that type a chance to revel, but it will do away with the painful task of trying to interest every pupil in the mechanics of lettering. This club may take over the making of charts, the lettering for posters, and other activities which require lettering. It may become the "Committee on Lettering." Such a committee may become a board of censorship whose business and pleasure it is to judge any lettering on display in any classroom, corridor, or office. Thus the standard may be raised, for if the pupils are "exposed" always to good lettering, their inner sense of appreciation will cause them to do more planning when such a task becomes inevitable. As much of the beauty of lettering depends on arrangement, those principles of art are being inculcated. Balance in color also has an inning.

- Batik and other dyeing processes may become the pleasure of another group. Appreciation can come from any number of activities in getting together illustrative materials. Creative expression can come in the working out of color schemes as they wax their designs in and out.

- A puppet club offers real possibilities for creative expression of beauty in a bewildering number of ways. The planning and the making of the stage, the

arrangements for the settings, the experimenting with delightful color for drapery effects, and the costuming of the puppets, the experimenting with lighting for beautiful color effects, all lend themselves delightfully to art objectives. Get the bored small boy to working out lighting problems with the stereopticon machine and slides of his own making, and you could not keep him out of this club! The first thing you know he will have an entire show by himself. Another may be excited over the mechanism of wire and string. He is learning harmony of movement, and fitness.

- The fun those boys and girls can have in creating their puppets! Paper dolls, wooden dolls, clay dolls with delightful dangling arms and legs are theirs to command. Dolls may be made of paper by dampening the paper, crumpling it, and tying for heads, bodies, etc. Clay dolls can be made to dangle arms and legs by inserting twine in the bodies while the clay is moist, and then adding clay arms and legs to the twine foundations.

- The value to be derived from the costuming of the puppets in accordance with the story to be illustrated is another factor. Naturally, the time, the place, and the doll must be considered! If an original play can be written by a member, or the club, how happy everybody is to get to work on the production. What ingenuity is displayed! We must not forget the music. Again we have integration.

- As a culmination, shows can be given for the club, the home room club, an assembly, or the meeting of the Parent-Teachers.

- Through the knowledge they already have, some pupils would be delighted for the opportunity to belong to a sketching club. Many others may have a sincere desire to learn how to sketch, or to discover their abilities along that line. The way, of course, to become proficient at sketching is to sketch and sketch, then sketch some more. The more a pupil sketches the more his eyes are opened to the beauties all about him. "If eyes were made for seeing, then beauty is its own excuse for being."

- Many pupils, not interested in art as such, are wonderfully interested in looking at pictures, thus unconsciously responding to beauty through a mechanical means of expression. Others are interested in the picture machine and its operation. A visual education club may arrange a program for the semester, of individual presentations, group presentations, or a combination. From the slides available such groupings of pictures may be made as: beautiful landscapes, marines, native dress, trees, ships, perspectives, ad infinitum. When the possibilities of the school sets are exhausted there are many wonderful slides, some in color, which may be rented or purchased at small cost.

- An excursion club may be of inestimable value when its objectives are clear to the teacher, the pupil, and to the school. Its objectives must be undeniably clear to the community, also, else it is apt to be

frowned out of existence. The teacher must know exactly the purpose of the excursion, what is to be viewed, why it is to be viewed, and the outcome to be expected from the viewing. The pupil must know what he is to see, and the viewpoint from which he is to see it. The school authorities must know the expected values of the expedition. Parents must understand.

- There are three types of pupils who might like to join an "Arrangement Club": those who have executive ability and like to exercise it, those whose aesthetic sense makes them to desire ever harmonious surroundings, and those who take pleasure in arranging things beautifully. This club can be broken up into committees with specific arrangement jobs in the many parts of the school building.

- Among the things which such a club could take in hand are: classrooms, corridors, exhibits, etc.

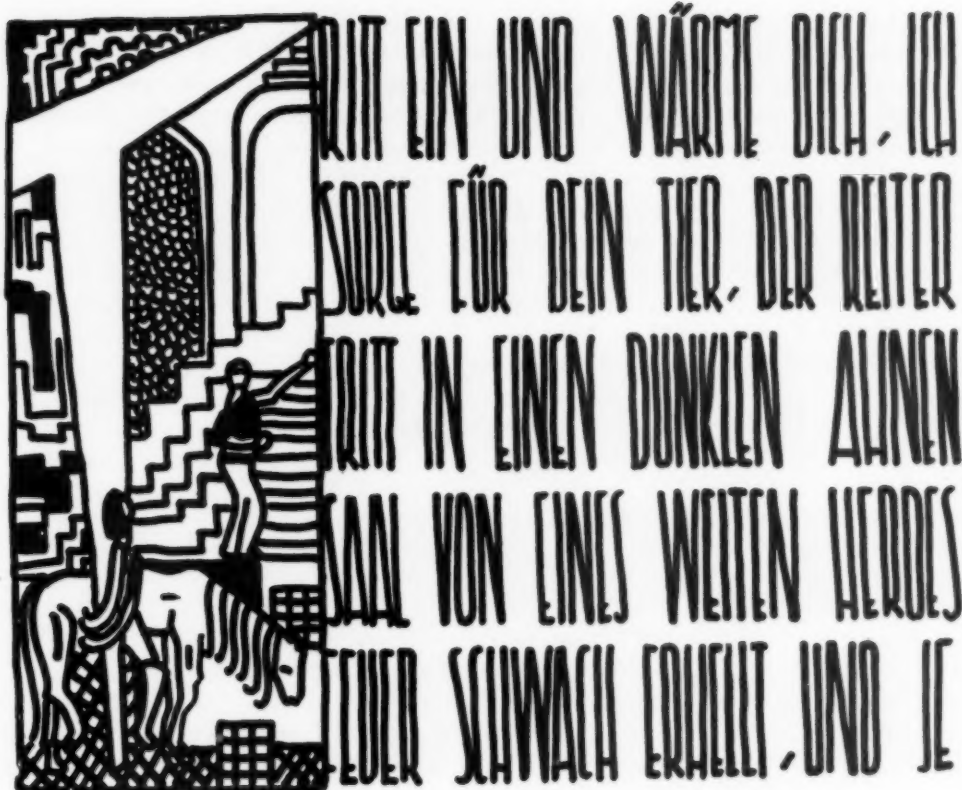
- A camera club can be of much service to the art department of any school. Exhibits, clubs, stage settings and dozens of other subjects made a camera a necessity. At the same time, there is probably no outside activity which pupils have which could be benefitted more by the application of a few art principles. The taking of pictures is a most worthy use of leisure when art principles are applied. Much good, then, can be done by the establishment of a camera club.

- All children like to make collections. Do you recall Kermit Roosevelt and his milk bottle stoppers? Why not collections with objectives and guidance? Flower seeds, flowers, seed pods, barks, etc., bring joy in their graceful forms, their lovely colorings, and their delicate traceries. Careful mounting gives art training in arrangement, and appreciation of beauty in arrangement. Well mounted specimens make exhibit material for the enjoyment of others.

- A textile booklet is a worth-while club activity. If it be for use in art classes, the pupils who are lacking in skill themselves may be made to feel that they are of real importance, that is, that their club is, through them. A study of textiles and their values may be made, as a preliminary to the collection. Illustrative material may be collected for the appreciation of textiles. The collections will have much added value and interest if the samples of materials be so mounted that the color values are brought out.

- There are many ways of making costuming a subject for collection. The paper doll idea, with a purpose, offers variety, period study, color appreciation, study of natives of many lands, etc. Getting together of an exhibit of "Grandmother's Dolls" proved of real community interest to one class.

- The "Home Town" club may take a variety of forms. It may be a collection of pictures of beautiful buildings, bridges, streets, or beauty spots of the vicinity. It may be sketches of bits of ornament from historic designs in use about local buildings, or it may be sketches of homes. The compiling of a folder



ONE AND TWO
POODLES IN
LONDONTOWN

CONDENSING ALL LETTERS EXCEPTING
BUT O Q G C P R S D

TWITTERING
BIRDS JUMPING
AROUND HIM

CONDENSING
ALL LETTERS EXCEPTING
W, M, N, A, V

If sermons be for-
gotten, they are
gone. But a book
we may read over
until we remember it
Butterflies flit.

EXTENDING GOTHIC LETTERING

The art of living
is leaving our path
way more beautiful

DECORATIVE EXTENSIONS

England, Germany, and France lead
out in beautiful uses of lettering as
applied to handicrafts and the
printed page. Lettering in American
schools as a creative design project
has been neglected and is, never-
theless, much needed in our indus-
trial and commercial art.

Two lettering pen pages by ten-year-old Viennese children, suggesting a fine school
project for American schools toward improving our printed page arrangements. Type
and lettering may be made decorative and beautiful, as well as sufficiently legible, by
many varied uses. Some of these variations are suggested in the little panel above.
The Viennese examples selected from the International School of Art Exhibition.

pointing out beauty spots near the home town, which could be visited on the Sunday afternoon drive would motivate a class for a semester. When completed the folder might be mimeographed and distributed among the members of the school. So much for the extra curricular club idea.

- "Write ups" for the school publications help to make art real and tempting. The library can do much to forward the "more art" movement. Keeping the bulletin boards supplied with art news and concrete examples of good work proves good advertising.

- Little needs to be said further as to close relationships between the art department and the school publications. Those publications need the art in the arrangement of the printed page, the headings, the illustrations, the covers and so on. It will enhance the value of the school publications when as much thought is put upon the art principles to be involved as is put on the principles of English involved.

- It is not enough to present just these ideas for promulgating beauty. A further step should be taken, one toward keeping up art interests during vacation times. This has been found to be a very worth-while activity for through it the teacher has a fine means of evaluating her methods. If her pupils

can "carry on," her work has not been in vain. One way of going about the matter is to have a teacher on the Vacation School faculty whose sole task is the guidance of pupils along any line of art or craft work which they may wish to carry out as home work. Attendance is not compulsory. The teacher is there to help the pupils who need help, and to let them use tools and helps, perhaps materials, not available in the home. Another way, provocative of much good, is by means of lists of activities which are suggested for home activities. These are distributed at the close of the spring semester as a guide for worthy use of leisure. No help is given, but when school reopens in the fall an early exhibit of the best pieces of vacation work are on display. Sometimes prizes are offered. Parents are invited to see the display. Yes, selling art to the public again!

- An apt criticism of the education of the past is that the tendency has been to give the child an adult environment. Do you not believe that extra curricular art activities go a long way toward giving the child the freedom of childhood, without loss of perspective? At best, we are told, a school is a place where risks are taken with souls. If happiness must come from within, and if freedom to express his better self should be the aim of the teacher for her pupil, surely such activities satisfy a great need in the junior high school.



Linoleum block cutting gives a bold strong subject for school journals. A brush and white showcard paint used on black paper should be first used to plan the black and white "composition" before the linoleum cutting is done. The above designs were produced by a student of the Manual Training High School, Newark, New Jersey.



BLUE and WHITE
Decorative Mural Painting
© by Jessie Arms Botke ©
Santa Paula, California



FINGER PAINTING TEACHES COLOR HARMONY

With finger painting so easily handled, color harmony can be fingered as readily on a sheet of paper as tonal harmonies can be played upon the piano keys. This chart received from Jane Rehnstrand, Superior, Wisconsin, State Teachers College

FINGER PAINTING

A NEW WAY TO TEACH COLOR

JANE REHNSTRAND
Head of Art Department
Wisconsin State Teachers College
Superior, Wisconsin



INTRIGUING color expression, courage to experiment with color, and a color vocabulary may be developed with finger painting.

- The day of color charts and carefully worked out value scales for the elementary grades is past. This more technical work is for the upper grades. In the lower grades we experiment and enjoy color with finger-painting. What beautiful and "meaningful" colors we can produce—happy, cheerful greens; cold, quiet blues; warm mellow browns and oranges; deep, dark dungeon colors; light, dainty sky-blues; sad purples; strong, rich blues; and hundreds of other colors that may express what we feel and that will also help tell stories.

- When the child needs a new color he will find a way of mixing it or he will discover it in his play with finger paints, and as one child said during a play period with finger paints, "It's easy to mix green; just a little blue and yellow." There is always interest in the discovery that blue and red make purple, and that red, yellow and blue make a dingy, dark color.

1. The use of one color and black to discover light, dark and medium values.

Propped in the usual manner to prepare the paper, then place a color, which the child has chosen, on the paper and finger paint some rhythmic forms. Many values appear and the child experiences light and dark values. To obtain very dark colors, black may be added to the color and a new range of values will appear. All the values from high-light to low-dark are beautifully combined in the finger painting, and fine value relations are produced without a long period of mixing. The deep, dark sea appears when black and green are combined; light, fluffy clouds are created with light blue; and unusually expressive yellows and reds result when black is mixed with the colors. Value expression is complete when the child knows light, medium, and dark, and how to produce these values and where and when to use them to express himself.

Try this value experiment in the second grade: Have each child choose a color to use with black and make a finger painting. After the paintings have been completed, dried, and pressed, place them on a bulletin board and the young finger painters will be surprised at the range of color produced.

2. Place a drop each of red, yellow, and blue in the center of the paper. Execute a finger painting and note the many interesting grays and browns, also the grayed oranges, greens and violets that appear. This is an easy way to teach the mixing of grays and browns and also the grayed colors. This experiment may be continued by using two drops of red and one of yellow, or two drops of red and one of blue, or one of yellow and two of blue.

Observe the interesting color harmonies that appear. With the Junior High School the following experiments are interesting: Place equal amounts of red, yellow, and blue in the center of the paper, mix the colors by using one kind of stroke and see how many colors you can produce on the one page. Too much mixing will limit the range of colors and the result will be gray and brown.

3. Secondary colors produced with the primary colors. Make colorful balloons by combining red and blue, blue and yellow, and red and yellow.

4. Analogous or related harmonies. Cover the entire paper (9 x 12) with blue, then load the fingers with yellow and proceed to paint in figures, designs, etc. Yellow-greens, green-yellows, green, blue-green, and green-blue figures will appear. Repeat this experiment with red and yellow and also red and blue.

Suggestions for Analogous Finger Painting

(a) Yellow and blue to express spring: the light blue sky, dandelion-colored hillside, light sparkling water and yellow-green trees.

(b) Blue and green for under the sea pictures: seaweed, shells, fishes, bubbles and waves.

(c) Red and yellow for sunset glow and deep reds and blues with black for mountains and sky.

5. Complementary Colors. Cover the paper with one of the cool colors—blue, green, or violet, and swing over it the complement, blend the two colors until you like the harmony. In a very few pleasurable minutes a myriad of blues and oranges, reds and greens, or violets and yellows are produced with very little mixing. It is far better to produce beautiful red and green combinations than to learn that red and green are complementary to each other. The experiment will lead to the discovery of how to gray colors. Subjects may be suggested, such as blue sky and orange harvest; red flowers and green leaves and stems; yellow butterflies with violet flowers; yellow sunset sky and grayed violet forests, etc.

6. To teach dominant color cover the paper with a color and use a very little of another color to complete the picture.

7. Black, gray, and one color. Cover paper with brilliant red, orange, green or blue and paint the design with black. This will give interesting bright and grayed combinations.

- These are but a few of the many possible color experiments to try with finger paints, and it is advisable that each child experiments without any suggested problems and also that all this color experimentation be followed up with color discussions naming colors produced, telling what the colors have expressed, and comparing the results with the colors produced by using other mediums.

- Very young children will enjoy expressing with color, and gradually a new world of color will be discovered. Adults as well will experience many new color sensations, and develop a trained appreciation and a color sensitiveness.



The pencil drawing at the left is by a ten-year-old student in the Vienna schools. The four crayon and ink drawings below are creative designs in black and white, with emphasis on pattern, by Junior High School students of Gilbert, Minnesota. Clarice A. Joyce, Art Instructor.



LINE AND ITS IMPORTANCE

INA ANN BABB
Erie, Pennsylvania



OMEWHERE, sometime, someone wrote, "If a line is not made to work for you, it will work against you."

A simple statement, yes, but its importance cannot be over-emphasized. Line and its effects are not

limited to Art and Design, but play an important part in almost every other field. It is hardly necessary to say that the growing student needs to be continually reminded of line and its effects, especially since it plays so prominent a part in his costume, as well as in influencing the fineness of his art work.

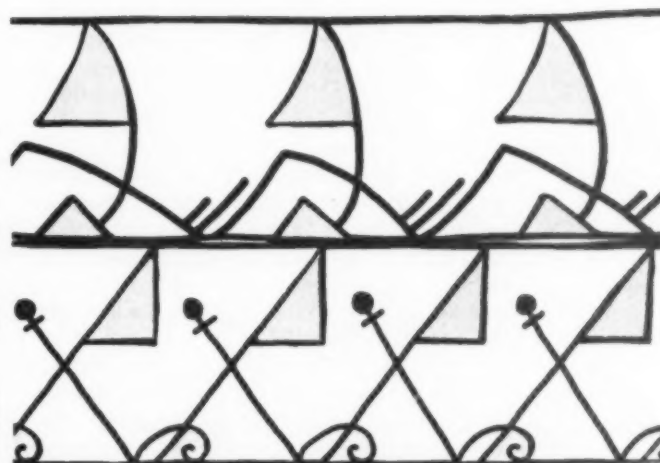
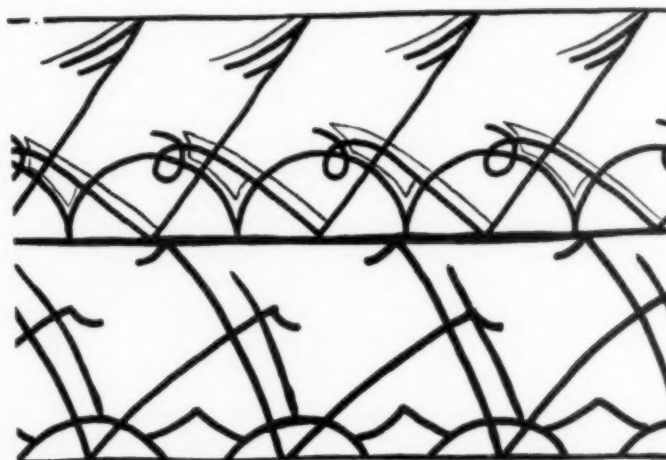
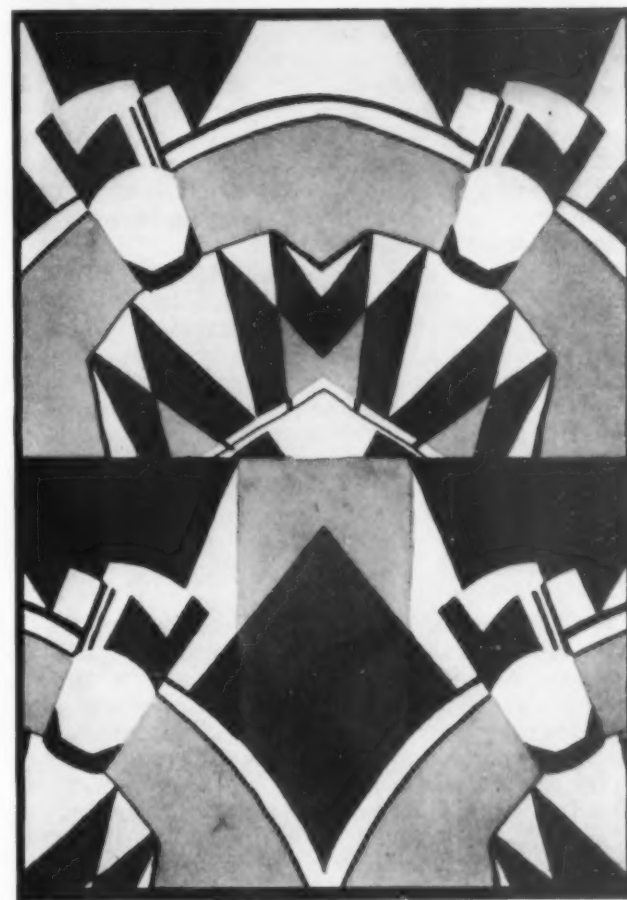
- The wrong use of line can spoil an otherwise perfect costume. A spray of flowers placed at the wrong angle spoils a beautiful bouquet.

- When teaching line, a square is a very convenient form to use. A lesson of this type embodies a familiarity with the correct use of line as well as a means for creative expression.

- Start with designing in a square, stressing the fact that a curved line weakens a corner, while to strengthen corners one must avoid lines which sag.

- After a lesson like this, it is always well to inject a lesson which allows for complete freedom for creative expression.

- It seems evident that children learn by association with things that they are familiar with; things they use in everyday life. Therefore, this is the vital foundation upon which the teacher can build the future development of her pupils.



CHILD ART ABROAD

BLANCHE W. LUCAS

Assistant Supervisor of Art, Allentown, Pa.



Happiness Prevails in Professor Cizek's School



THE visitor to foreign schools is offered remarkable advantages. He is permitted to study at first hand the particular genius which characterizes each nation and the teaching methods used to give that genius expression. Since foreign schools are entirely sold on the value of art education we can learn a great deal from people who need make no plea for their place in the educational regime.

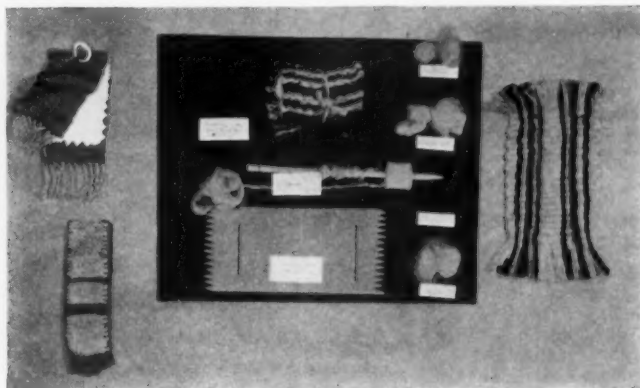
- Child art abroad is nurtured by a charming relationship between pupil and teacher. Children accept guidance with a naïve confidence, assured that the task at hand is the most important thing in the world. This absorbing interest is especially evident in the bookbinding classes in English elementary schools. From infant grades to matriculation stage, a serious concentration produces surprising results. Whether the problem is the completion of a folded booklet by a four-year-old or the rebinding of a cherished volume by a fourteen-year-old; from simple method to intricate work, the same meticulous care dominates the lesson.

- It is exciting to watch the learning process of weaving. Yorkshire children bring the wool directly from the backs of the sheep whose lambkins are their playmates. This crude material is washed and dyed and spun by their own hands directly in the art and handwork lesson and the school is alive with excitement when the spinning begins. Often an improvised spool and skewer replaces the wheel and in this original way children are taught to appreciate the texture of yarn. Early stages of the art are learned on looms which the children themselves construct and the aim to perpetuate the traditional heritage of ingenious craftsmanship makes the art and handwork period a vital phase in the educational program.

- In like manner children in the German schools produce amazing results which emulate professional products. Many of the specimens are gay and glowing with ornate splendor and painstaking detail. Often a regimented severity is moderated by a robust sense of humor. The drawings of child artists are full of amusing interest because German imagination is riotously funny.

- In France children are rather imitative. The schools in Paris are somewhat sophisticated. Colors seem to be applied by formulae. The results are very effective and strikingly splendid.

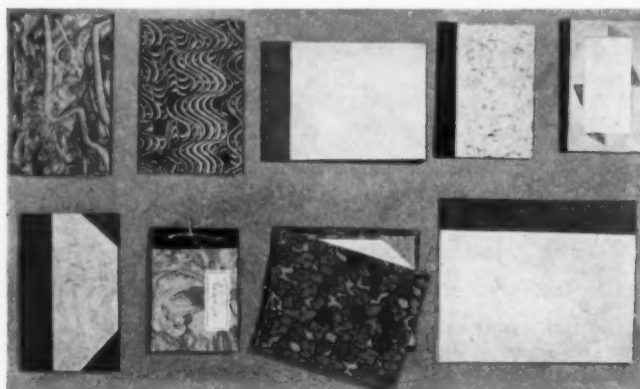
- Swiss children are devoted little puppets. Completely absorbed in their work, they seldom deviate from a rather static schedule. They seem to enter into the art and handwork scheme with a wise and calculating attitude, catering ambitiously to the



Note Improved Skewer and Spool Spinner and Cardboard Loom

possibility of becoming expert at carving, lacemaking, or embroidery for which their country is famous.

- The influence of Professor Cizek is evident everywhere. It is a thrilling experience to visit his school in Vienna. You will want to drop everything so that you can dig your arms deep into the clay vats; you will envy the child who carves a plaster of Paris block using nails or broken glass—push pins or can openers—any device will do, tools are secondary in the exciting release of being permitted to express himself. The clumsy child in the corner leans over his problem completely lost to his surroundings; he will not know you are watching. Imagine! He is busy



Bookbinding in the Elementary Schools of England advances from simple methods to advanced accomplishment

with embroidery! The thick untrained fingers seem vainly inappropriate. No doubt Professor Cizek has intimated that he should cultivate delicacy of touch. No wonder children are enthused when they may resort to any type of material which serves the purpose for learning since the one characteristic aim of all foreign schools is the insatiable desire to learn.

- Far up on the top floor of one of Vienna's tallest buildings is the Zweybrück school. We all know Frau Emmy. It is great fun to see the home of her inimitable toys, stencils, and wrapping papers and the pupils who reflect her happy industry and matchless enthusiasm.

- The motivating power of child art abroad is happiness. After we have returned from a visit to foreign schools and defensive arguments for our own accomplishments induce discriminating reflection we shall want the teachers from abroad to come to visit America. Our children are happy, too. We shall want to combine the best of ours with the best of theirs. There is great need for wholesome rivalry and mutual co-operation.

A dream? No! A glorious opportunity.

School
Arts
256(b)

WINSOR & NEWTON

present

"WINTON" OIL COLOURS

in a newly arranged series of 24 colours and Zinc White in Studio Size Tubes, made from genuine pigments, all permanent.

Class A. Each 30 cents
Burnt Sienna Raw Umber
Burnt Umber Terre Verte
Indian Red Venetian Red
Ivory Black Yellow Ochre
Raw Sienna Zinc White

Class B. Each 40 cents
Permanent Blue Ultramarine Deep
Zinc Yellow

Class C. Each 50 cents
Alizarin Crimson Cadmium Yellow Pale
Cadmium Red Deep Cadmium Orange
Red Pale Permanent Green Light
Yellow Deep Rose Madder
Yellow Middle Verte Emerald
Cerulean Blue Cobalt Blue

Class D. Each 90 cents
Zinc White—Half Pound Tube
Each 45 cents
Flake White—Half Pound Tube
Each 80 cents

Whites
Zinc White—Half Pound Tube
Each 45 cents
Flake White—Half Pound Tube
Each 80 cents
Colour Card on Application

WINSOR & NEWTON

INCORPORATED

31 Union Square West
New York, N. Y.

CREATIVE LINE DESIGNS

(Concluded from page 235)

• Second, it was learned that everyone has at least some little spark of artistic creativeness, though it may differ from that of others. Indeed, the very differences were what made the work significant.

• Third, the technical problems of design—symmetry, balance, rhythm, etc.—were thoroughly understood because the lesson was so well motivated by experience.

• Fourth, the relation of inspiration to technical precision was clearly brought out. These designs came spontaneously, as little sparks of inspiration, yet they demanded a certain method and finish, without which they remained only tentative experiments.

Coming Conventions News

EASTERN ARTS ASSOCIATION

Boston—Hotel Statler, April 6, 7, 8, 9

Here is the news from the January Bulletin of The Association about the Program.

Dr. Walter Gropius, Professor of Architecture at Harvard University, will bring to us his ideas about "Education Towards Creative Design." He was the founder and guiding genius of the famous "Bauhaus" in Germany, where his interest in the interrelations of all the arts and their integration with our modern industrial civilization led to world wide recognition and influence.

Charles J. Connick will address us on the subject, "Adventures in Light and Color." He is one of the country's outstanding designers and producers of stained glass. His works are widely placed in important buildings.

Speakers such as these are scheduled: Dr. George H. Edgell, Director of the Museum of Fine Arts, Boston; Richard C. Morrison, Director of the Federal Art Project for the New England States; Francis Henry Taylor, Director of the Worcester Museum of Art, and President McAfee of Wellesley College.

If you are a member, get out the January Bulletin and read again. If not a member, then do this immediately—send \$3.00 to Secretary Raymond P. Ensign, Eastern Arts Association, 250 East 43rd Street, New York City, and get the bulletins as a regular member.

WESTERN ARTS ASSOCIATION

Milwaukee—Hotel Schroeder
April 20, 21, 22, 23

The January Bulletin gives the program hour by hour for the entire Convention. Here are some of the speakers whom you will hear:

Richard Bach, Metropolitan Museum "Exhibits"; Dr. Frank E. Baker, President of Milwaukee State Teachers' College; Mrs. Charlotte Gowing Cooper, State Director of Federal Art Projects in Ohio; Dr. George W. Frasier, President of Colorado State Teachers' College; Arthur Lismer,

LEATHERCRAFT

Materials and Tools for Mexican and American Type stamped and carved Leatherwork. Send 25c for booklet "Leather Carving." Catalogue included on request. The most complete line of Leathercraft supplies in the country.

ORNAKRAFT—(Leather Ornament Craft)

The new development of inexpensive leather projects that permits you to make Leather Brooches, Clips, Buttons, Earrings, Belts and hundreds of other items. Send \$2.00 for the "Ornakraft Kit." With it you can make from a dozen to fifty projects.

METALCRAFT

Hoyt's Genuine Pewter (no lead), Copper, Nickel Silver, Aluminum, Brass. Foils for Metal Tooling. All tools and accessories for a complete Metalcraft Course.

CRYSTOLCRAFT

A recent development in plastics for craft work. Sheets, Ring blanks, Bracelet blanks, Instructions, Tools and accessories.

CLAYS

Carving, Casting, Modeling and Pottery Clays, Tools and Instructions.

BEADWORK, BASKETRY, METAL
SCROLLWORK, WOOD CARVING



and many other interesting crafts.

Send 10c for the American Handicrafts 64-page fully illustrated catalogue. Your special inquiries will receive our immediate attention.

AMERICAN HANDICRAFTS CO.

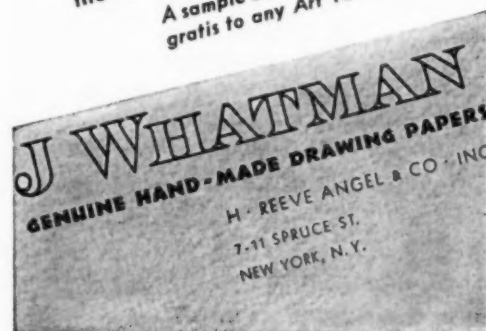
Distributors of Quality Handicraft Materials

193 William St.
New York City

2124 So. Main St.
Los Angeles, Calif.



WHATMAN Genuine Hand Made Drawing Papers, Hot Pressed or Cold Pressed surface, are delightful mediums for pen and ink drawings. There is no fuzz to blur fine lines, yet the surface is not tinny. A sample book will be sent gratis to any Art Teacher.



H. REEVE ANGEL & CO., INC.
7-11 SPRUCE ST.
NEW YORK, N. Y.

IN DRAWING INKS



WHEN YOU WANT COLOR IN DRAWING INKS HIGGINS GIVES YOU WHAT YOU WANT

Higgins Drawing Inks give you a full color range for every drawing purpose. There's more than 50 years of "knowing how" in every drop. • Send for color card showing the Higgins Color Wheel with actual colored drawing inks applied on drawing paper and free copy of interesting new edition of Higgins Techniques.

COLORS

ALL WATERPROOF

YELLOW - ORANGE YELLOW - ORANGE - ORANGE RED (VERMILION) - RED (SCARLET) - CARMINE RED - RED VIOLET - VIOLET - BLUE - TURQUOISE - SEA GREEN - GREEN - LEAF - NEUTRAL TINT - WHITE - BRICK RED - RUSSET - BROWN - INDIGO

BLACKS

AMERICAN INDIA INKS

WATERPROOF - SOLUBLE

HIGGINS

CHAS. M. HIGGINS & CO., INC.
271 NINTH STREET - BROOKLYN, N. Y.



"Can't You Talk?"

Holmes

Bird Pictures in Colors. 7 x 9. Three Cents Each for 20 or more, assorted as desired.
CATALOGUES. 64 pages. 1,600 small illustrations. For 15 cents in coin or stamps SEND TODAY.

AWARDED FOUR GOLD MEDALS

The Teacher's Resolve: In April, May and June of 1938
I will interest my girls and boys in three beautiful pictures, selecting them from

The Perry Pictures

"COURSE IN PICTURE STUDY," and myself learning how from the Descriptive Leaflets in this "Course." The pictures cost only a trifle:

TWO CENTS EACH for 30 or more. Postpaid. Size 5 1/2 x 8. 2,250 subjects.
ONE CENT EACH for 60 or more of the 3 x 3 1/2 Size. 1,000 subjects.

MINIATURE COLORED PICTURES. ONE CENT and TWO CENTS EACH for 60 cents' worth or more. 400 subjects. Ask for a sample and lists of subjects, FREE.

In Language, Literature, History, Geography and Picture Study, use the Perry Pictures.

The Perry Pictures Company
Box 10, Malden, Massachusetts

Combine Vacation and Art SAKONNET STUDIOS

Situated on Narraganset Bay
Portsmouth, Rhode Island

Intensive courses of two weeks from
June 1 to October 1, 1938

Outdoor oil and water-color painting
Jewelry in silver and gold
Gold tooled leather
Molded and etched pewter

For information apply to

BESSIE T. CRAM

175 Prospect Street - Cambridge, Mass.

NEW YORK SCHOOL OF FINE AND APPLIED ART (Parsons)

William M. Odom, President

SEND

FOR

SUMMER

BULLETIN

SUMMER SESSION JULY 8TH TO AUGUST 12TH
Intensive, practical courses in Interior Decoration and Design; Costume Illustration; Advertising Design. Special problems for Teachers. Credits given. Also weekly units.
Address Box 5, 2239 Broadway, New York



TRAPHAGEN SCHOOL OF FASHION Internationally Celebrated Graduates.

Intensive Six Weeks' Summer Course—for beginners or advanced students. Costume Illustration, Design, Sketching, Color, Stage, Textile Design, Fabric Analysis, Interior Decoration, Window Display, Fashion Journalism, Men's Fashions, Life Drawing, Draping, Grading, Millinery, etc. Approved by Regents. Professional methods for teachers. Day & Eve. Free Placement Bureau & Sales Dept. for students' work. Traphagen for Results! Investigate Before Registering. Send for Cir. 9. 1680 Broadway, 52d St., New York.

Educational Director of the Toronto Art Gallery; Miss Freda Pepper, Director of the Children's House in Detroit; Dr. Laszlo Maholy-Nagy, Director of Chicago's New Bauhaus; A. W. Merrill, Superintendent of Schools in Des Moines; Miss Eloise Ramsey, Chairman of the National Council of English Teachers; Ruth Reeves, American Textile Designer; Carson Ryan, President of the Progressive Education Association; Frank Sohn, Libbey-Owens-Ford Glass Company; and Frank Lloyd Wright, creative American architect.

If you are a member, get out the January Bulletin and read again. If not a member, then do this immediately—send \$2.00 to Secretary Harry E. Wood, 5215 College Avenue, Indianapolis, Indiana, and get the bulletins as a regular member.

Travel Information Bureau

(Continued from page 8-a)

Moreover, allied to fine old traditions, the Scandinavians have a strong urge toward evolution in the modern sense, manifesting itself in a remarkable development in all branches of social and industrial life, in arts and sciences, in literature and architecture, in handicraft and manufacture and in a high standard of living which cannot fail to impress the visitor. The scenery is beyond description.

This year, beginning July 30 in Stockholm, there will be a three weeks' Applied Arts Course—in English—a valuable asset to Art Teachers. Also during July and August in the same city there will be an exhibition of Contemporary Swedish Art. Ask for literature which is abundant and very interesting.

In the May "School Arts" these columns will carry information about all the Summer Schools announced for 1938. Be sure to read these notes. They will help materially in deciding where to spend a profitable vacation.

THE ART INSTITUTE OF CHICAGO JUNE 27 TO AUGUST 6 SUMMER COURSES FOR ART TEACHERS

Figure and Portrait Drawing and Painting
Landscape • Crafts • Principles and Technics of Art Instruction • Modeling • Pottery • Advertising • Marionettes • Design and other subjects
Courses also offered for credit at Saugatuck, Michigan, Summer School of Painting.

Classes under the direction of distinguished resident and visiting faculty.

For catalog, address Associate Dean

THE ART INSTITUTE OF CHICAGO

School of Fine and Industrial Art
Dept. 5A • Michigan Avenue at Adams Street • Chicago

School of PROFESSIONAL ARTS

400 MADISON AVE. • NEW YORK

Practical professional courses in Advertising Design, Interior Decoration, Costume Design, Life Drawing, Painting, Book and Magazine Illustration, etc. Lectures and actual business contacts. Emphasis on real professional problems. Two and three-year courses. SPECIAL SUMMER SESSION—Six weeks, begins July 5. Write for complete catalogue S-1 or telephone Plaza 5-3839.

SUMMER COURSES HANDICRAFTS

and the Creative Arts. 30 Courses, offered by a faculty of twenty, high up in Radio City, unexcelled facilities.

Write for folder

UNIVERSAL SCHOOL
OF HANDICRAFTS

1270 Sixth Ave., RKO Bldg., New York City, CO 5-0163



CRAFT CENTER SCHOOL

SUMMER COURSES IN CRAFT TRAINING

FOR

- * Teachers
- * Recreational Advisors
- * Settlement House Workers
- * Counsellors

JULY 11 TO AUGUST 19

Also one and two year courses
Leisure time and Hospital Crafts

For bulletin address Summer Session

383 BOYLSTON ST
BOSTON MASS

CHICAGO ACADEMY of FINE ARTS

Spring Term Apr. 4

Courses in Art Methods, Drawing, Painting, Dress Design, Fashion Illustration, Interior Decorating, Cartooning, and other Commercial Arts. Get Catalog Today. Est. 1902.

18 SO. MICHIGAN AVE., SUITE 5-4, CHICAGO

HOYLAND BETTINGER SCHOOL OF ART

5th Season July 5 to Aug. 27

Instruction in Pictorial Organization and Creative Design for painters, designers and teachers. Special course in Composition for photographers. Address:

2306 Washington Street - Newton Lower Falls, Mass.

MOORE INSTITUTE OF ART

School of Design for Women

93rd Year. Design, illustration, interior decoration, fashion arts, fine arts. Advertising, stage design, puppetry, jewelry, pottery. Teacher training: B.F.A. degree. Day, evening, Saturday. Residences. Oldest school of art applied to industry. CATALOGUE.

1328 N. Broad St., Philadelphia, Pa.

The Kingsland Marionettes SUMMER WORKSHOP

Lake Dunmore, Brandon, Vermont

Full details: upon request

Address: 460 West 34th St., New York City

THURN SUMMER SCHOOL OF MODERN ART NOT A CONVENTIONAL ART SCHOOL

11th year

descriptive folder on request

GLOUCESTER MASS

INTERIOR DECORATION



Six Weeks' Practical Training Course. Also Complete Professional and Design Courses. Summer Term commences July 11th. Send for Catalog 15-R. Also Home Study Course starts at once. Send for booklet 15-C.

N. Y. School of Interior Decoration
515 Madison Avenue • New York City

NEW BOOKS for the ART TEACHER

Publishers are invited to send books for review in this column—books related to art education only. They should not be sent to the office of publication in Worcester, but to the Review Editor, School Arts, 100 Waverley Oaks, Palo Alto, California

HISTORY OF MANUAL AND INDUSTRIAL EDUCATION, 1870 to 1917, by Charles Alpheus Bennett. The Manual Arts Press, Peoria, Illinois. Price \$4.00.

This is the second volume on the history of this movement in education, the first having covered the period up to 1870. It is not just another historical document, but represents the ripe scholarship of perhaps the only man in either this country or Europe who could write these two volumes. The present volume covers the period of remarkable development which followed the analysis of the mechanic arts for teaching purposes and the working out of a course in tool instruction in Russia which was intended to take the place of apprenticeship. The book gives in considerable detail the essential steps in the evolution of manual training for the purposes of general education and, parallel to it, the gradual development of trade and industrial education, culminating in the movement for vocational training. It closes with the World War in Europe and the passage of the National Education Art in the United States.

The book contains 566 pages. There are many illustrations, charts, diagrams, etc. It is 6¼ by 9¼ inches in size.

THE STENCIL BOOK. The American Crayon Company, Sandusky, Ohio.

This book is concerned with the modern art methods of Professor Emmy Zweybruck of Vienna, and is copiously illustrated with work from her school.

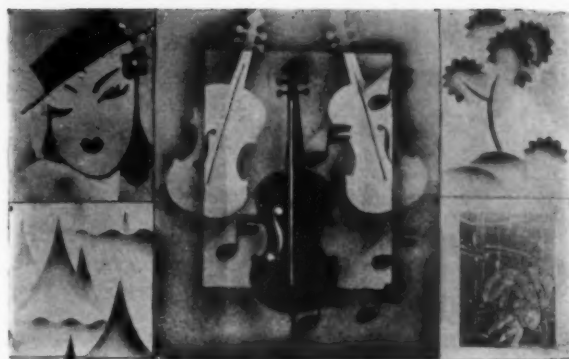
The new technique of stencilling that Emmy Zweybruck has introduced is most practical for schoolroom use, and can be enjoyed by even very young children. The book contains information on the surface pattern, figure motif, composition, illustration, process, uses, individual work and materials. The last five pages are devoted to full color reproductions which are so attractive that many will wish to take them out of the book for framing. The book contains 13 pages, and is 8½ by 11 inches in size, paper bound.

ONE HUNDRED MASTERPIECES OF PAINTING, by R. C. Witt. Frederick A. Stokes Company, New York. Price \$3.50.

In this Anthology of Painting, the author has chosen from among the world's acknowledged masterpieces in public and private collections those pictures which justify their inclusion either for their own sakes or as representing particular schools or periods of artistic activity. Side by side with each of the hundred illustrations is a brief account, descriptive, historical and critical, of the picture itself.

This book will be invaluable to the student of art appreciation, and to all who want clear and concise information on the world's masterpieces.

The book contains 187 pages, and is 5½ by 8¾ inches in size.



A Brand-New Technique

Sanford has perfected a waterproof, transparent, brilliant ink especially for spatter work, a technique with many interesting possibilities. With the aid of the new Sanford spatter gun attachable to the ink bottle, even grade school students can get effective results. Also suitable for brush and pen drawing.

SANFORD INK CO.

Congress and Peoria Sts. - - Chicago, Ill.

Sanford's SPATTER INK*

(*Trade-mark)



SEND FOR TRIAL KIT

Set of five ½-ounce bottles . . . red, yellow, blue, violet, green . . . with spatter gun. Spatter gun . . . attachable to bottles. . . . **75c**



Gillott's PENS FOR FINE TECHNIQUE

The above reproduction of a drawing by Mr. Harry C. Wilkinson shows the exceptionally fine technique obtainable with Gillott's Steel Pens. Accomplished artists and art students alike, for over a century, have known their quality. An art instructor's tasks are made easier with Gillott's. Make them standard with your classes. At leading art suppliers . . . or send 25 cents for a set of six pens . . . a complete set of exquisitely fine points for \$1.00.

ALFRED FIELD & CO., INC.
93 Chambers Street New York, N. Y.

BOOKS

"Latest" Hobby—Vocational—Educational
Arts, Crafts, Fashion Illustrating, Designing, Dress-
making, Textiles, Chemistry, Business, Mathe-
matics, Science and any other subjects

SOILED AT 1/2 PRICE

Although slightly soiled they look like New Books
Write TODAY for FREE Catalog

M. F. MOSS PUBLISHING CO., Hartford, Conn.

AQUA PASTEL



A CRAYON WITH WHICH TO DRAW AS WELL AS PAINT

Aqua Pastel Crayons may be used either as hard pastels or to produce the effect of water color. After applying the pastel crayons to the paper in the usual manner, they may be blended where required by the aid of a brush dipped in clean water.

Aqua Pastels are offered in 52 selected colors and Black and White. Sold separately or in assortments of twelve, twenty-four, thirty-six, and forty-eight.

Color Card on Request

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

Artists' Materials • Drawing Materials

Factory Address

P. O. Box 1095, Philadelphia, Pa.

St. Louis Philadelphia Baltimore
705 Pine St. 1710 Chestnut St. 227 Park Ave.

DEALERS EVERYWHERE

AQUA PASTEL

1937 EDITION HANDICRAFT

The Practical Manual by LESTER GRISWOLD . . . for the Arts and Crafts Instructor . . . the Club Leader and Camp Director . . . the Occupational Therapist . . . the Home Craftman, and all persons interested in constructive leisure time activities

Seventh Edition 424 Pages 475 Illustrations
Craft Edition \$2.50—Library Edition \$3.50—plus 25c postage

Folder on Request

THE GRISWOLD CRAFTS SHOP, Colorado Springs, Colo.

Typical Lads and Lassies



International
and
Period Dolls
Typically
Dressed

- Ideal for classroom use
- Indispensable to teachers directing festivals
- Non-breakable

TYPICAL LADS AND LASSIES
10325 Orton Ave. Los Angeles, Calif.

MAKE THIS BEAUTIFUL STATUE

and hundreds of other
FAST SELLING NOVELTIES
STEWART'S LLR LIQUID LIVE RUBBER
is the ideal mold making material. You paint it over your model with a brush and it transforms like magic to live rubber giving you a perfect rubber mold.

No Experience Necessary
With your rubber molds you can manufacture fast-selling novelties at a tremendous profit. We give you complete instructions. You can make big money in this work.



Instructions-Booklet...FREE
WRITE TODAY
STEWART'S STUDIO
2927 Wilcox St., Dept. A-4
Chicago, Illinois



LEATHERCRAFT SUPPLIES

FANCY
LEATHERS
(whole or half
skins or cut to
measure)
TOOLS
DESIGNS
LACINGS
(both calf and
goat skin)
Snap Fasteners
to match leathers
Dye, Wax Polish
Sphinx Paste
Slide Fasteners
Bag Plates
Book on leather
work

\$1.00 postpaid

For many years we have specialized in catering to the needs of the leathercrafter. Our stocks are complete . . . our prices the lowest.

SEND 5c IN STAMPS
for Samples in Art Leathers

Ideas and suggestions on this fascinating work yours for the asking. May we serve you?

W. A. HALL & SON

99 Bedford Street Boston, Mass.

FREE book on ARTCRAFT

New Ideas for Your Class!

How to decorate art novelties including burnt wood etching, glorified glass, mirror pictures, Seramo modeling clay, Burgess modeling sheet, brass craft, etc. Over 200 subjects in 8 different crafts. Especially valuable for beginners.

Write for Catalog S4

THAYER & CHANDLER, 910 W. Van Buren St., Chicago

Free ILLUSTRATED CATALOG OF LOOMS-BASKETRY



Lists everything needed to do handicraft. Looms, shuttles, weaving appliances, etc. Also reed, raphia, bases, tools, butterflies, block printing . . . and other useful items.

Write today

J. L. HAMMETT COMPANY
293 Main Street Cambridge, Mass.

THE WONDERFUL WONDERS OF RED-YELLOW-BLUE, by Faber Birren. McFarlane, Warde, McFarlane, New York. Price \$2.00.

Although designed for children, this book has fascination for everyone. (We will have to admit that we read every word.) It is filled with symbolism, tradition, and strange facts about the world of color. There are chapters devoted to the magic of the rainbow; the making of early pigments; color in flags, emblems, and religions. American color traditions are discussed and illustrated in detail. There is a color alphabet, a color music scale, a list of all zodiac colors, birthstones and birthday flowers. Modern color is treated in the light of safety codes and the functional uses of color that save live and ease the daily tasks of men.

Faber Birren, author of this book, is America's best known color authority, and the content of this book is based on his rich experiences.

The book contains 48 pages and is profusely illustrated, all in color. It is 6 by 8½ inches in size.

THE USE OF IOWA CLAYS IN SMALL-SCALE PRODUCTION OF CERAMIC ART, by Paul E. Cox. Iowa State College, Ames, Iowa. Bulletin 133, 1937.

We are enthusiastic about this bulletin published by the Iowa Engineering Experiment Station of the Iowa State College, because it contains so much information of real value to the student of pottery. It contains chapters on the preparation of clays, making pottery, ceramic kilns, preparation of glazes, how to change glaze recipes, how to color ceramic wares, and gives a list of selected literature on the subject. All this is carefully illustrated with photographs, charts and diagrams. The booklet contains 48 pages, is 6 by 9 inches in size, paper covered.

THE MOTION PICTURE IN EDUCATION, by Edgar Dale and Lloyd Ramseyer. American Council on Education Studies series. Price 10 cents.

TEACHING WITH MOTION PICTURES, by Edgar Dale and Lloyd Ramseyer. American Council on Education Studies series. Price 40 cents.

"The Motion Picture in Education" is a concise review of five major problems which must be considered by any one interested in the development of visual instruction. The problems are analyzed and suggestions are made for their solution which may be followed by any administrator in his own school system, in state and county units and in colleges and universities. The work of the Educational Motion Picture Project of the American Council on Education is presented and the various materials prepared by the project are discussed. The booklet, paper bound, contains twenty-four pages and is 6 by 9 inches in size.

"Teaching with Motion Pictures" deals specifically with the major problems of the use of motion pictures in the classroom. It is intended for the teacher and administrator and it provides concrete answers to the most frequently posed questions relating to motion pictures and other visual teaching materials. Concise pertinent information is presented on many important questions. There is also included a source list of films, a bibliography, and a glossary of technical terms. The booklet is paper bound, and contains fifty-nine pages. It is 6 by 9 inches in size.

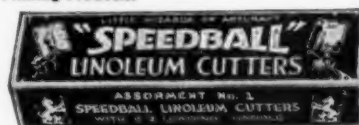


BLOCK PRINTING ON CLOTH
Free Lessons in using

SPEEDBALL LINOLEUM CUTTERS

for this subject of universal interest

Write today for sample copies of lessons which you may use in the classroom. Think of the practical projects which are here made possible. Handkerchiefs, curtains, pennants and decorative motifs. See that your school has a complete stock of SPEEDBALL Materials from Pens for Lettering to Linoleum Block Printing Products.



HUNT PEN CO.
CAMDEN, N. J.

COMING SOON!

A new publication on the modern use of Caproni Casts in Art Education by PEDRO LEMOS. A descriptive folder is now being prepared. Write now for yours. ALSO—IT'S CLASS GIFT TIME—your Caproni Catalog of "Subjects for Decoration" offers a wide selection of the world's sculptured masterpieces.

See us at
Eastern
Arts Con-
vention—
Booth 24

CAPRONI GALLERIES, INC.
1914 Washington Street
Boston - Massachusetts

TEACHERS

STIMULATE YOUR CRAFT CLASSES WITH

• FABRICOLOR •

THE MODERN WAY TO PAINT FABRICS

SIMPLE • EFFECTIVE • RAPID

CATALOGUES ON REQUEST • SAMPLES LOANED TO SCHOOLS • ADDRESS: FABRICOLOR STUDIOS
4900 SUNSET BLVD. • LOS ANGELES • CALIFORNIA

NOTHING IS MORE INTERESTING THAN LEATHERCRAFT

Our catalogue No. 9 P now ready
Tools—leather—lacing, projects, patterns,
instruction books, etc. Ask for samples of

PYROSTRIP LACE

OSBORN BROS. SUPPLY CO., INC.
223 W. Jackson Blvd. Chicago, Ill.